frakcija

magazin za izvedbene umjetnosti

19 broj

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frakcija

performing arts magazine

19 issue

energy

frakcija
magazin za izvedbene umjetnosti
19 broj
ožujak 2001

frakcija
performing arts magazine
19 issue
march 2001

* impressum

izdavači / publishers: Centar za dramsku umjetnost / Centre for Drama Art, Hebrangova 21, Zagreb & Akademija dramske umjetnosti / Academy of Drama Art, Trg maršala Tita 5, Zagreb **adresa uredništva / editorial address:** cdu - centre for drama art, Hebrangova 21, 10 000 Zagreb, Croatia, tel. / phone +385 1 4856 455, fax +385 1 4856 459, e-mail: iod-frakcija@iod.tel.hr **uredници ovog izdanja (br. 19) / issue no. 19 edited by:** Aldo Milohnic, Goran Sergej Pristaš, Mårten Spångberg **uredništvo / editorial board:** Goran Sergej Pristaš (glavni urednik / editor-in-chief), Ivica Buljan, Ivana Sajko, Marin Blažević, Aldo Milohnic, Tomislav Brlek, Agata Juniku **prijevod / translation:** Tomislav Brlek, Lada Čale - Feldman, Lara Hölbling Matković, Neda Karlović - Blažeković, Andrea Modly, Kristijan Nikolić, Jagna Pogačnik, Sebastijan Vukičević, Urša Zajec **tajnica uredništva / editorial secretary:** Jasna Spaić **art direction:** cavarpayer **prepress:** Kaligraf, Zagreb **printing:** IT Graf, Zagreb **podržali / supported by:** Gradski ured za kulturu Grada Zagreba / City Office for Culture, Zagreb, Ministarstvo kulture Republike Hrvatske / Ministry of Culture of the Republic of Croatia, Institut Otvoreno društvo Hrvatska / Open Society Institute Croatia

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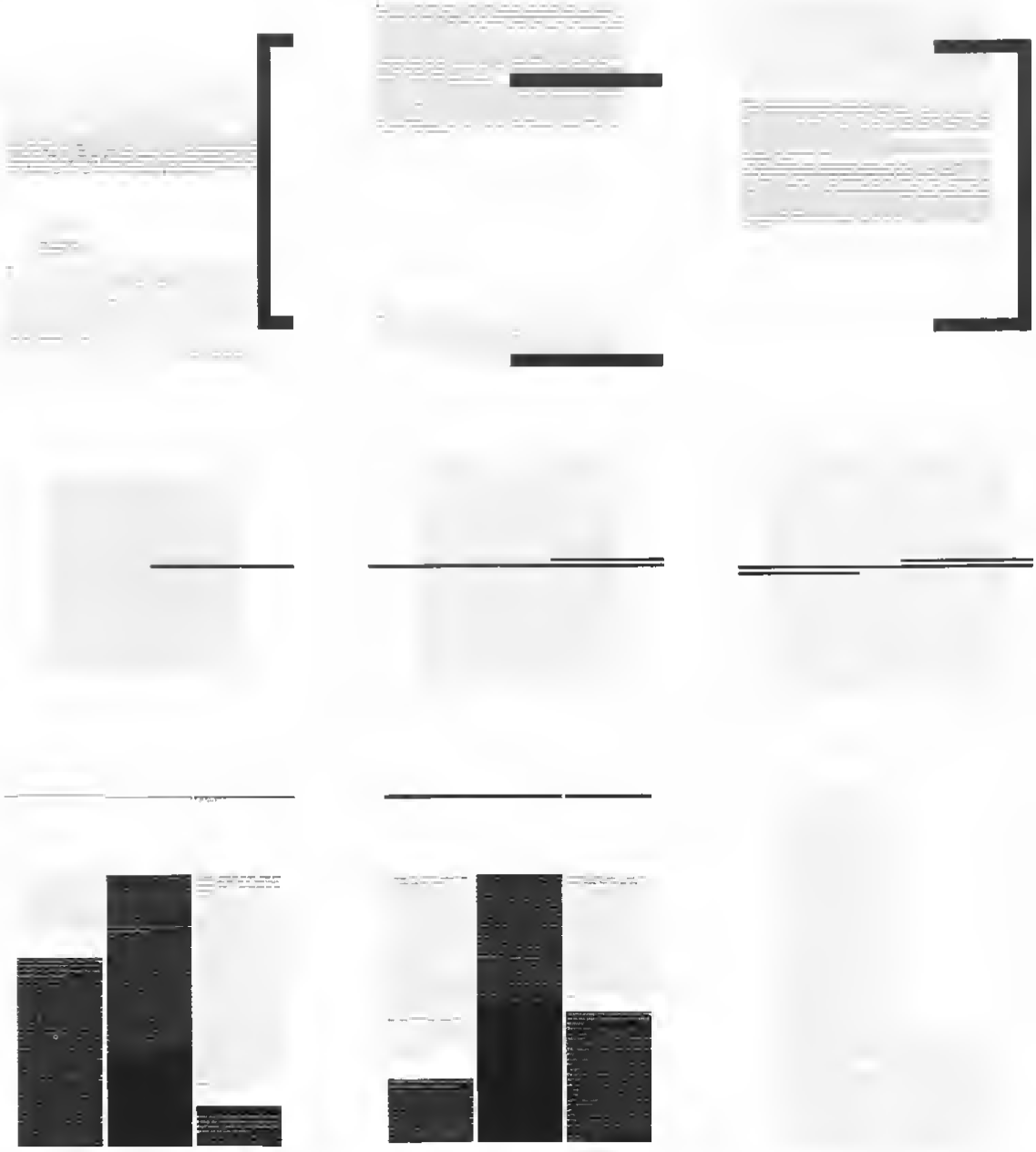

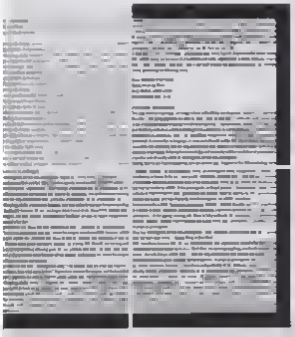

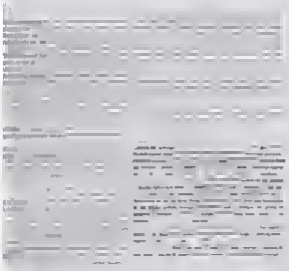

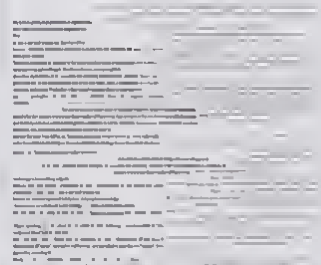

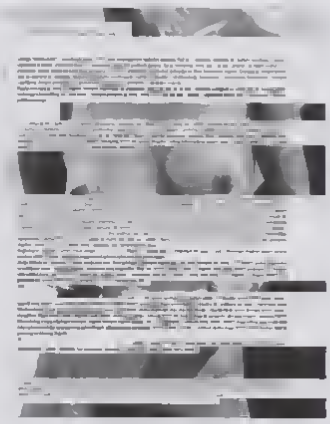

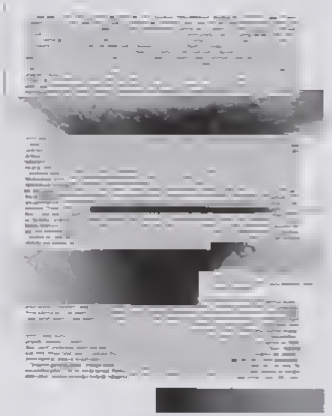

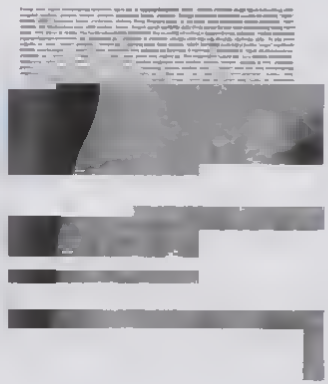

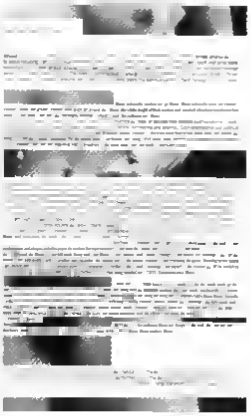

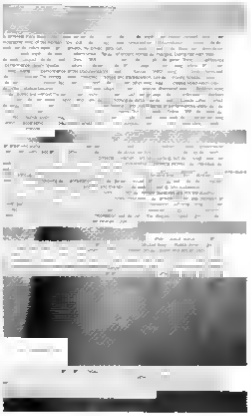

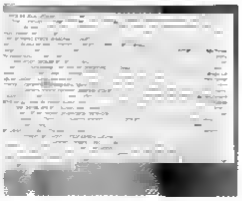

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sve te granice koje tvore
predstavljanje potrebno je pronać
druge geste"
i lajtu drugih " ntonacija"

dakle sila usporedena s
bombom" nije oblik
ona to nikada neće postati
čak i ako čim se rodi
oblik nastoji ukraсti silu
izvlaščuje je zavodeći
zarobljavajući
derida prema artaudu

atom bomb

by spencer golub

06 page

and to destroy
all these limits
that structure representation
other gestures" have to be found and the
secret of other 'intonations "

so the force [likened to a bomb]
is not the form
it will never become form
even if as soon as it is born
form tends to steal force
expropriating it
'seducing and captivating it'
derida after artaud

U svome eseju "to Unsense the subjectile" (1986), Derrida ponovno zamišlja Artauda kao doslovno njegovo vlastito umjetničko djelo (p)refiguriran, ponovno rođeno kao "parergon, instalacija izvanjskosti izvan osjećaja, neocutnoga [forsené], materijalnog substratuma što ga pretpostavlja predstavljanje." U svojoj ranijoj knjizi The Truth in Painting (La verite en peinture, 1978, engleski prijevod 1987) Derrida je upotrijebio parergon kao fizički označitelj, a definira ga kao "izvanjski dodatak predstavljanju", primjence poput okvira ili imena, poput "Artaude" ["Artaud" kao ime nije ništa cjenjenije nego razni pseudonimi umjetnika koji je proglasio "Moje ime mora nestati" i koji nije "odgovarao niti na jedno ime prvih dana kad je smješten u umobolnicu"2.] ■ Derrida ovdje na umu ima nešto bitnije i provokativnije, on parergon uspoređuje s passe-partoutom, "gospodarevim" ili "kostumim" ključem, kako bi uz pomoć dvije slike iz područja ljudske djelatnosti i anatomije poopćio "bitak". No upravo Derridino (i Artaudovo) oklijevanje da se dogovore o obliku takvoga ključa, kosturu ili gospodarenju (dakle, bilo kakva intrinzičnog uzornog statusa, uključujući i imenovan identitet), bilo kakva objektiviranog ili čak subjektiviranog bitka koje pokreće parergon (o kasnije i "subjektil"), i koji će mu dati njegov bezobrični oblik. ■ Parergon nije "niti unutra ni izvana, ni ponad ni ispod, on narušava svaku opoziciju ali ne ostaje neodređen, on uzdiže djelo. On ne govori više samo o djelu." Okvir preispisuje scenu prijeloma u kojoj je vidljivo uništenje "granica koje tvore predstavljanje", koje definiraju predstavljanje u odnosu na doslovni okvir ili na nevidljivi okvir kao doslovni referencijalni okvir. [I sam je Artaud bio u dvojbi glede predstavljanja, koje je shvacao istodobno kao zapreku slobodnom kreativnom izrazavanju koje je stvorilo društvo i moguce sredstvo koje ce raznijeti još i veću zapreku njegove nesuvlosti.] Istinski se parergon "smjašta između vidljivog ruba utvare u središtu, iz kojega mi fasciniramo." Fascinaciju izdaje inercija predstavljanja koje nas zadivljuje, koja nas zarobljava i drži nas u ropstvu naših osjetila. ■ Za Artauda i Derridu mozda je dovoljna jedino fascinacija onakva kakvu ju je opisao Maurice Blanchot: "Fascinacija je strast za slikom", ali "ondje gdje slika umjesto da izmice nekoj određenoj osobini postaje aluzija na nesto bez osobina." 4 ■ Derrideanski parergon vuče podrijetlo od Artaudova "subjektila": znak "nečega između" necega sto nije "ni/ni" ‡ "ni podložno ni dominantno" (da ga ukloni iz područje svih prijasnjih fascinacija): "ni objekt ni subjekt, ni štit ni projektil." Pa ipak, poput energije u aristotelovskom smislu, subjektil "moze postati sve to: može se ustabiliti u odredenom obliku ili kretati uokolo u nekom drugom." Bezobrični oblik koji ova energija poprima može djelovati iracionalno svijetu koji živi u stalnom strahu od vlastita unistenja, svijetu koji tvori predstavljačke strukture kao samozaštitna nuklearna sklonista u kojima ce se skriti. U ovim sklonistima, koja bi se inace (na tragu Artaudovih slika bombardiranja) mogla nazvati "kazalištima", individualni umovi kuju kolektivno sjecanje, traže sigurnost u svojoj brojnosti, kao publika, željna i ushićena svakom povijesću koje reciklira prošlost i sadašnjost i koja buducnost smjesta na sigurno, iza sebe. ■ Artaud" i Artaud upravo je unistena predstava koja obuhvaca sve sto predstavlja, uključujući i jezik koji je nuzen da se izgovori njegovo i njezino ime. Na krajnjoj granici bitka, Artaud je bestjelesan, ne toliko samozrtvovan koliko je zapravo plamen. On sliči (da posudimo metaforu iz jezika predstavljanja) jednom od Batailleovih eroticno sjajnih i sjajecih ociju: sunce bezobliczne energije ovisno o obliku kao što je sin o roditelju. 5 Moguće je uociti sličnost, pa ipak ona stoji kao ziva svjedodzba odbijanja mastery i surrogacy, bilo u umjetnosti ili u zivotu, jer su se i jedno i drugo (umjetnost i zivot) odrekli svih prerogativa razdvojenosti, ali ne i neovisnosti. ■ Za Artauda (da se posluzimo van Goghovom slikom) "ekskluzivno predstavljanje" i još cjelovitije "ekskluzivno predstavljanja priroda" mora biti unisteno "atomskim bombardiranjem" i "meteorskim bombardiranjem atoma". Subjektil, kao projektil na kojeg oblikom asocira, probija se kroz tri zida umjetničkog predstavljanja: te kroz cetvrti zid koji dopušta upad u "stvarnost" umjetnicke slobode kako za glumca, tako i za gledatelja. Atomsko bombardiranje vec atomizirane predstavljacke cinjenicnosti pozornice pocinje u "glosolaliji" koja obustavlja predstavljačku vrijednost jezika i prekida pradstavljački opis slike: "slikovita ili drukčije" Artaud je sanjao o esencijalnoj mobilnosti u kojoj će "glosemi" preuzeti nadzor nad prostorom: "razapeti povrsinu" i reaktivirati jezgrenu srž kazališta kao mizanscenu. "Upravo je mizanscena kazaliste mnogo vise nego napisane i izgovorena drama." pisao je Artaud, dok mu se glava vrtjela eksplodirala reformirala kao svijest prijemčiva za sve oblike i opozicije koje manifestiraju "figuru neshvatljivoga" i "apsolutnu preokupaciju" koju stvarnost, dakle ludost, preuzima. Biti bombardiran iz svih pravaca energijama koje osoba prima, ali ne moze ih imenovati niti posve uobliciti, osim kao nedostatak ili manifestnu bezobličnost, opisuje dilemu ludaka. Subjekt kao subjektilo: to sam ja, ja koji sebe dodajem ili oduzimam od svih figura u utero falicnoj sceni: "od svih što su žena i muškarac stvorili, počevši i vracajuci se na dijete koje oscilira duž spektruma koji sadrzi i oblik i bezobličnost." 6 ■ Vidim sobu, mozda je to samo slika sobe, koju obasjava čudnovata energija koja (prlosvjetljava sve što kani pokazati. Slika koja kani predstaviti stvarnost, to jest stvarnost takve nakane, "zarobljena je u zrcalu". Dvostrukost ne potpuno dvostruke slike koja rezultira "rekonstituiranjem protaska vremena" iz serijalnosti verzija i varijabli, neuracunljivim osjenčavanjem svjetla i odvajanjem svjetla od sjene u nečemu što se samo može opisati kao nestabilno polje sile. Jesam li izvana ili unutar slike: ovoga okvira, ili, kao de Maupassant koji objeduje u restoranu Jules Vern u Eiffelovu tornju, jesam li unutra samo kako ne bih morao gledati van i prihvatili stravicnu činjenicu scenskoga modela i zivota koji se zivi unutar granica predstavljanja: "Da bi uništio sve granica koje tvore predstavljanje" čovjek mora iskoristi destabilizaciju. To je uspio van Gogh, koji je, pema Artaudovoj pohvali ludoga slikara, bio "jedini koji je" apsolutno transcendirao slikanje, inertni cin predstavljanja priroda, kako bi stvorio vrtložnu silu. 7 Artaud je bio neprirodna, umjetna samorezoma sila, atomska bomba u covječjem obliku. Kao takav, on je izbjegao užasnutu i uzasavajucu nostalgiju samoustoličenja J. Roberta Oppenheimera kao "razarača svjetova" u Los Alamosu, bazi za atomska ispitivanja, i utekao se glasu koji je poricao pojavnost u svijetu i njegovo samo postojanje: "Ja stirm koherenciju jednog od mogucih svjetova", napisao je Jacques Roubaud u pripovijesti The Great Fire of London (Grand incendie de Londres, 1989, engleski prijevod 1991) koja je prevela samu ideju okvira u mise en abîme, slično Derrideaovu parergonu promatranom u procesu razaranja ili atomiziranja u "interpolacije i bifurkacije". Tijelo prethodi riječi i svijetu: smatra Artaud, razarač svjetova koji je jednako tako raznio tijelo kako bi utjecao na "anatomsku rekonstrukciju iz materijala krajnje fragmentacije." 8

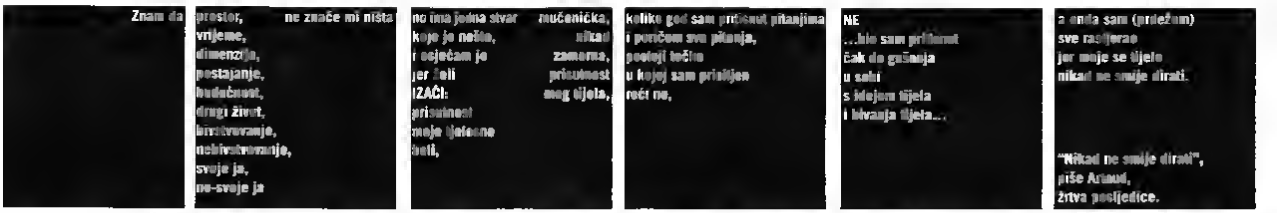
■ In his essay, "to Unsense the subjectile" (1986), Derrida re-imagines Artaud as literally his own work of art, (p)re-figured, reborn as a "parergon, the installation of an exteriority outside of sense, unsensed [forsené], of a material substratum supposed by representation." In his earlier book, The Truth in Painting (La verite en peinture, 1978, English translation, 1987), Derrida employed the parergon as a physical marker, which he defined as "an addition external to the representation," for example, as a frame or as a name, like "Artaud." ["Artaud" was no more valued as a name than the various pseudonyms assumed by the artist who proclaimed "My name must disappear" and who "answered to no name at all for the first period of his asylum internment."2] Derrida has something more essential and provocative in mind here, likening the parergon to the passe-partout, the master or skeleton key, to employ two images of human agency and anatomy from which to universalize "being." 2 ■ But it is precisely Derrida's (and Artaud's) unwillingness to settle on a shape for any such key, skeleton or mastery (that is, for any intrinsic paragon statue, including named identity), for any such objectified or even subjectified being that animates the parergon (and later, the "subjectile"), giving it its formless form. ■ The parergon is "neither inside nor outside, neither above nor below, it disconcerts any opposition but does not remain indeterminate and it gives rise to the work. It is no longer merely around the work." The frame reinscribes the scene of breakage in which are seen the ruin of the "limits that structure representation," that define representation in relation to a literal frame or to an invisible frame as a literal frame of reference. [Artaud himself stood in vexed relation to representation, which in his mind was both a socially constructed obstacle to free creative expression and a possible means of blowing up the even greater obstacle of his incoherence.] The true parergon "situates between

the visible edging and the phantom in the center, from which we fascinate "3 Fascination is betrayed by the inertia of the representation that enthralls us, that captivates or holds us captive to our sense and our senses ■ For Artaud and Derrida, perhaps only the fascination defined by Maurice Blanchot would suffice "Fascination is passion for the image," but "where the image, instead of alluding to some particular feature, becomes an allusion to the featureless."4 ■ The Derridean parergon looks back to the Artaudian "subjectile," a sign of "inbetweenness," of "the neither/nor" -"neither subservient nor dominating" (to remove it from the realm of all former fascinations), "neither object nor subject, neither screen nor projectile " And yet, like energy in the Aristotelian sense, the subjectile "can become all that, stabilizing itself in a certain form or moving about in another " The "formless" form that this energy assumes may appear to be irrational to the world that lives in perpetual fear of its own destruction and that constructs representational structures as self-protective fallout shelters within which to hide. In these shelters, which might otherwise (in the wake of Artaud's images of bombardment) be called "theatres," individual minds forge collective memory, seeking safety in numbers, as an audience, desirous of and enthralled by any history that will recycle the past as present and that will put the future safely behind them ■ "Artaud" and Artaud's is a ruined performance that subsumes all it represents, including the language that is necessary to speak his and its name. At the extreme limit of being, Artaud is self-less, not so much self immolating as he is a flame He resembles (to borrow metaphor from the languages of representation) one of Bataille's erotically radiant and radiating eyes, a sun of formless energy as dependent upon form as is the son upon his parent 5 The resemblance is there to be seen (to be) and yet stands as a living testimony to the rejection of both mastery and of surrogacy, whether in art or in life, the two (art and life) having given up all claims to separateness, but not to independence. ■ For Artaud (using van Gogh's painting as an example), "exclusive representation" and more fully the "exclusive representation of nature" must be destroyed via "atomic bombardment," a "meteoric bombardment of atoms." The subjectile, like the projectile it partially recalls, breaks through the three walls of artistic representation as well as through the fourth wall that allows for the incursion into "reality" of artistic license for both the actor and the spectator The atom bombing of the already atomized representational factuality of the stage begins in "a glossolalia that suspends the representative value of language and interrupts the representative description of a painting," scenic or otherwise. Artaud dreamed of achieving an essential mobility in which "glossemes" would take control of space, "disemboweling surface" and reactivating theatre's nuclear core as mise en scene. "It is mise-en-scene that is theater, much more than the written and spoken play," wrote Artaud, his head spinning, exploding, reforming as a consciousness receptive to all forms and oppositions that manifest "a figure of the unfigurable" and "the absolute preoccupation" which the reality that is madness assumes To be bombarded from every direction by energies that one can receive but cannot name or fully form, except as an absence or a manifest formlessness describes the madman's dilemma. "The subject as a subjectile, it's me, the me that adds itself or subtracts itself to or from all the figures in the utero -phallic scene ' from all that woman and man have wrought beginning with and returning to the child who oscillates along the spectrum that contains both form and formlessness.6 ■ I see a room, perhaps it is only a picture of a room, irradiated by a strange energy that (en)lightens all it portends and pretends to show. The picture that pretends to represent a reality, that is this pretense's reality, is "mirror-imprisoned." The doubleness if not quite double picture that results "reconstitutes the passage of time" out of the seriality of versions and variables, the unaccountable shadowing of light and the separation of light from shadow in what can only be described as an unstable force field Am I outside or inside this picture, this frame or, like de Maupassant lunching at the restaurant Jules Verne inside the Eiffel Tower, am I inside only so as not to have to look at the outside and so to accept the horrible fact of the scenic model and a life lived within the limits of representation. "To destroy all these limits that structure representation," one must risk destabilization This was accomplished by van Gogh, who, in Artaud's appraisal of the mad painter, was 'the only one - who absolutely transcended painting, the inert act of representing nature, in order to make a whirling force "7 ■ Artaud was an unnatural, man made force of self-unmaking, an atom bomb in the form of a man As such, he eschewed the horrified and horrifying nostalgia of J Robert Oppenheimer's "breaker of worlds" self-nomination at Los Alamos, ground zero for atomic testing, attending instead to an anechoic voice that denied appearance in time its very existence: "I guard against the coherence of a possible world," wrote Jacques Roubaud in a fiction, The Great Fire of London (Grand incendie de Londres, 1989, English translation, 1991), that translated the very idea of a frame into a mise en abîme, similar to a Derridean parergon viewed in the process of breaking up or atomizing into "interpolations and bifurcations." The body comes before the word and before the world for Artaud, the breaker of words who likewise exploded the body in order to affect "an anatomical reconstruction from the material of abject fragmentation "8

01 anatomija
atomizacija
reanatomizacija
.. **LUDilo**
' jedini je lijek za ludilo
nevinost činjenica
Jacques Rivière Antoninu Artaudu

Odrastajući u nuklearnoj paranoičnosti 1960-ih čitao samo žanrovsko satirički strip pod imenom MAD Magazine čiji je krezubi nasmiješeni idiot (Maskota MAD /LUD/ "Alfred E Newman" kao "Artaud le Mômo") imao geslo "Što, ja se brinem?" [1]9 Budući da je izdavač toga časopisa živio u mom rodnom gradu i budući da je njegova kćer pohađala moju srednju školu "mi" smo ga povremeno izvrgavali satiri. Čučeći ispod školske klupe tijekom vježbi za nuklearni napad katkad sam pokušavao zamisliti koje je od uplašene djece što se mnom dijele Einsteinovske maske ispod hipotetičkoga nuklearnog oblaka posuđena vremena LUDA kćer i praktičire li u takvim trenucima ono što je njezin otac tako hirovito propovijedao Uzrokuje li tako

opasno hirovita maska akutnu tjeskobu LUDIH razmjera? "Što ja se brinem?" je način na koji dakako treba čitati tu rečenicu. ■ Skvrčen ispod niske platforme nad kojom visi crni oblak sablasne tjeskobe, mozak postaje prostor za sebe, pozornica "kutija zatvorena u sebe" filtrirajući impulsi (Lyotardovski "intenziteti") što namjerno brkaju i zbunjuju pojmove eksteriornosti i interiornosti [2]10 Wittgenstein je napisao: "Ako mogu zamisliti objekt u kontekstu atomske činjenice, ne mogu o njemu razmišljati odvojeno od mogućnosti ovoga konteksta." Kad je Wittgenstein napisao Tractatus Logico-Philosophicus, 1921., nije bilo atomske bombe, no kao što je Bertrand Russel primijetio godinu dana poslije izlazenja knjige, Gospodin Wittgenstein uspijeva mnogo reći o onome što se ne može reći, pa iako sugerira skepticnu citatelju da mozda postoji kakav izlaz kroz hijerarhiju jezika ili kakav drugi. ' Kroz taj izlaz mozemo baciti pogled u buducnost", bar kad je riječ o našem uvjerenju da je "stvarnost '_a s njom i nadrealnost atomskoga diskursa, lingvisticka tvorevina. Iza jednih vrata (izlaza) nalazi se logika, a iza drugih nalazi se Artaudovski govor, razbijanje rijeci, a pritom i razbijanje svjetova, atomizacija bez reenatomizacije, posljedica, vadenje utroba i obestjelovljenje, tjelesna nedosljednost i gubitak rijeci koje bi vratile tijelo iz stanja nepozeljnosti i nedodirljivosti. U svom "zadnjem razdoblju" Artaud je zapisao [djelo ni cnoj



[Nikad nismo atomizirani: naše se tijelo potpuno sastoji od "atomskih činjenica" oznacavajuci sastavni dio svijeta kojega smo uvijek dio/nismo dio, u kontekstu ipak zamjenjivom i tako prikazivom. "Ja sam svoj svijet", piše Wittgenstein, razbijac svijeta (svjetova) na logicko-filozofske loneme. Subjekt ne pripada u svijet, ali je ograniceni svijeta, a to ograniceni otkriva reprezentativni identitet kao bivstvo koje je poput publike zatocenik jednog ili drugog apokaliptickog konteksta koji uvijek tezi predvidljivom kraju i do njega dolazi [3]11 ■ U populamoj MAD Magazineovoj zanrovskoj parodiji znanstveno fantasticnoga serijala "Flash Gordon", eponimski junak susreca se sa svijetom koji podsjeca na Lyotardovo 'libidno tijelo' tj. na tjelesnu cjelinu koja se siri kao univerzalna, svjesna površina (unutrasnji prostor parodira vanjski). Artaud zacijelo nije mislio na "Flasha Gordona" kad je napisao: "Covjek se posjeduje u (flashevima) bljeskovima, cak i kad se posjeduje, ne dostiže se." Ipak, Artaud bi priznao impulse sto su iskrivili Flashevo lice kad je naišao na svijet stvarnih predmeta posipanih poput kamenja na njegovu putu. Flash mora hodati na prstima oko površine kako ne bi povrijedio ljude iz kamenja, koji viču od očite boli kad on nacini pogrešan korak. Jedina je ili prava analogija na LUDilo logicko-filozofski smisao/besmisao (atomiziranih) cinjenica. Tako reanimacija atomizirane stvarnosti kamenja i vrste inertnoga pokrivaca tla moze znaciti prosiren ili eksploditan okvir naseg dusevnog stanja, ili prosirenu interiornost bivstva ili potpun slom binarnog kode interijer/eksterijer. Bi li bilo ludo ili samo mušicavo (LUDO) pretpostaviti da Flashman, nesposoben ili nezainteresiran da dostigne svoje ja, apsorbira svijest prijasnjeg istrazivaca, nagradenoga zbog potpunog apsorbiranja u beskrajnu površinsku topografiju ili "Veliku vječnu kožu" što komunicire samo pomocu bljeskova i intenziteta? Naravno, ovdje ponovno govorim o Artaudu koji je nastojao atomizirati tijelo u njegove primarne elemente, od kojih je jedan "povik ili (mucni) vrisak tada lansiran poput projektila u kvaziepidermalnu površinu koherenetna svijeta, kako bi stvorio i odzvanjajucu nesuvislost [4]12 ■ Sve sto nam otvara oci, gleda.
Lamartine piše u "Grazielli": "Munja neprestano sijeva kroz pukotine mojih roleta, poput treptanja vatrenog oka na zidu moje sobe." ■ U svojoj drami Moje stopalo, moj učitelj [1970], nominalno gotovo bliski prethodnik Lyotardova eseja "The Tooth, the Palm" (1977), Peter Handke koji uokviruje i oslobada svih okvira: sve pojmove reprezentativne surogacije i surogatnosti, privlačan prizor i ocaranu publiku, te izvedben ili teartalizirajući um koji nikad nije potpuno (ne)hladnokrvan. Ward prolazi granice knjige koju on piše: "dok crta ili pocinje crtati na dlanu svoje ruke." Ta tamnicka soba (ward), koja u engleskome može jedino prijeci u "to (ward) /prema/ ili bljesnuti" for [ward) /naprijed/, moze govoriti o smjeru djelovanja kao osobna ili neosobna motiva. (Naravno za Artauda "ward" znači nešto drugo ‡ mjesto za zatvaranje 'manjaka' i "nepozeljnih", nedodirljivih zrtava medunuklearnog nusproizvoda: sinonimno, mjesto za skrivanje od društva koje ih je imenovalo i smjestilo ih ondje. † "Gospodine Artaud, vi ste poludjeli!" To su rekli van Goghu, koga je Artaud nazvao "čovjekom samoubijenim od drustva", u tankoj knjizi izdanoj 1947.)[5]13 U Handkeovu kontekstu [kontekst ovdje znači biti sve ili nista), taj "ward" pretpostavlja nazočnost publike koja nije nuzno "živa" iza odglumljene funkcije gledanja, jer je u LUDilu čak i kamenje (ili katatonički mentalni bolesnici) ustaljeno. ■ On (Hankeov "ward") hoda po pozornici i predstavlja hodanje. Ponasa se kao da (dvostruki "on" gledatelja i gledanog) zaprevo ne gleda. "On" ne gleda kao slozeni ja, nego kao osvjetljavajuci i osvijetljeni bljeskovi (u mojoj obasjanoj sobi koja je mozda slika sobe) kao dio ili zbroj intenzitetâ ukalupljenih osjecajem za izvedbu pozornice i sebe samoga. To sto moze gledati i jos biti stvarna osoba paradoks je, kao i to sto nije nepoznat ludacima i kao gluma [što može biti anonimno ili pseudonimno, poput "Artauda"). Kao primjer postoji ili bi mogla postojati, u tom bi upucivanju, 'Ona' u odnosu na Handkeov "On", u osobi naratora romana Davida Marksona Wittgensteinova Ljubavnica (1988). 'Kate', kako zove sama sebe, luđakinja je izgubljena u slikama, uključujuci i Homerovu Penelopu što sadrzi macku, ovdje i drugdje poznatu samo kao "Mačka", i tako vrsi wittgensteinovsko-handkeosvku nominalnu funkciju. U Hankeovoj drami "macka predstavlja ono sto jest", a isto tako i bocu sto "pada na pod i čini ono što čini", lomi se kao i neke druge stvari, iako postoje one koje se ne lome, što je jednako dio onoga sto jesu. ■ U teatraliziranu svijetu sablasne tjeskobe sudjelovanja stvari i energije [spekulirane i gledane), postoji beskrajan poviatak (u kojemu opsesija i kompulzivnost ludacki parodiraju hladnokrvnost). U Handkeovoj drami svijet je (unatoč autorovu nominalnome nijekanju da "mi ne možemo prepoznati ono sto stvari predstavljaju na pozornici"), predstavljen s "pozornicom što se okrece i (koja) se treba samo okretati". U suprotnom (slijedi prikrivena prijetnja) "a krajobraz se okrece u mrak." Teatralno okretanje zasjenjuje dramaturško ponavljanje: tjeskobni citatelj uci od autora (koji se možda samo pretvara) da "je bez stvarnog početka predstava počela ponovno." ■ Ipak, to tjeskobno melodramaticno okretanje u mraku, samo je reprezentativno, ili bar funkcionira kao LUDA teatralna parodija. 'Kate' ili (u referencijalnoj ulozi nastupa i ona) Wittgensteinova Ljubavnica ulazi u zatvorene sobe (analogne kazalistima), u kojima nema slika (ili nema autonomnih slika) i živi posve u glavi (gdje bi mogle biti stvarne slike), a pritom se ne prisjeća ni kad je prestala gledati niti kako se prisjeća "stvari za koje se nema pojma kako su pocele" (kao, npr., kolektivne publike za koju umjetnicko predstavljanje zamjenjuje predstavu). Pita se kako je van Gogh "uspijevao cak i u stolicu udahnuti tjeskobu." Ili u "cizme". Potom, ono sto nikad nije stvarno (tj. predstavljanje) nikad neće uvijek biti istinito: "atomska činjenica" postojanja koje prethodno potvrduje. "Cak i kad bi netko uistinu bio prisiljen objasniti razliku između iluzije tjeskobe i sam tjeskobe." [6]14 ■ Kazalište predstavlja tjeskobu koja je nostalgicna za neprestanim postizanjem vlastite forme izricaja u pokušaju osujecivanja stvarnosti koja diktira da mi, kao "povijesni" subjekti, necemo biti izbrisani iz pamcenja poput didaskalija u izvedbi

predstave. Kraj povijesti, kraj čovjeka? Je li ozbiljno razmišljati o takvim stvarima?," pita E. M. Cioran, tražeći alternativu, što je pokušaj parodiranja tjeskobe u obliku LUDE mušičavosti. To nas podsjeća na obojeno, ali ironično Flashmanovo stvaranje grimasa u svemiru, iza povijesti, i njegov povratak na površinu utjelovljene svijesti, kao kvazi-fizičke stvari (kamen koji misli i osjeća) i kao sebične stvari same po sebi (inače bezobличne tjeskobe koju proizvodi kamen). Ponovno se nalazi na artaudovsko-deridеansko-lyotardovski subjektno-rezotkrivajući identitet, kao na kamen s mjeseca ili filozofov kamen koji, iako poslovično zamišljen kao tvar, ostaje sve samo ne teorijski bezobličan. ■ Istražujući te strane, međuplanetarne oblike života neprestanim buljenjem (izgled stvari što se gleda, jednako kao i gledanje), Cioran i Flashman (i)racionalno zaključuju. Sama crna utopija, tjeskoba (vanjski oblik-unutrašnji prostor) nudi nam točne detalje o budućnosti [7]15 Budućnost, čak i sa svim točnim detaljima, predstavlja činjeničnu nevinost koja je luda, jednako kako je um doživljava crnom ili tamnom, što znači da neminovno i imanentno otkriva ispraznost zatvorene, samostalne imanencije. Pozornica je, kažu, spremna. Ovako Handke piše u svojim didaskalijama za dramu Vožnja jezarom Constance (1972). Svi su objekti u takvu položaju da bi bilo teško zamisliti ih gdje drugdje, kao da ne bi podnijeli ni najmanju promjenu položaja. Sva izgleda kao ukorijenjeno na tome mjestu, na samo objekti nego i udaljenosti te prazan prostor između njih. ■ Budućnost što se nalazi u prizoru koji je već prošlost, slika (s) pozornice već je atomizirana s energijom koju (doima se) drži na okopu da bi se mogla vidjeti. Svaka slika u našem umu bori se za međusobno slaganje s prihvaćanjem slike što se nalazi iza pozornice. Svaki glumac, koji u svojoj glavi ima sliku, igra ulogu iz stvarnoga života u kojoj (ni)je dio bića koje jest i utoliko nije u skladu sa svijetom. Artaud (dio/nije dio): "Iskreno mogu reći da nisam u svijetu, a to nije samo stav uma." [8]16 A opet, kako bi znao?

01 anatomy
atomization
re-anatomization...
...MADness
"The only remedy for madness
is the innocence of facts"
Jacques Rivière to Antonin Artaud

Growing up in the nuclear paranoid 1960s, I read the genre-satirical comic called MAD Magazine, whose gap-toothed, smiling idiot's (MAD mascot "Alfred E. Newman" as "Artaud le Mômo") motto was "What, Me Worry?"9. Since the magazine's publisher lived in my hometown and his daughter attended my high school, "we" were occasionally satirized by name. Kneeling beneath my school desk during the regular atom bomb drills, I sometimes tried to imagine, which one of the frightened children sharing with me Einsteinian space-time under a hypothetical nuclear cloud of borrowed time was the MAD daughter and whether, in such moments, she practiced what her father so whimsically preached. Does such dangerous whimsy mask an acute anxiety of MAD proportions? "What, Me Worry?," is, of course, how the line should be read. ■ Crouched beneath a low-ceilinged platform overhung by a dark cloud of spectral anxiety, the mind becomes a room of one's own, a stage, a "box closed upon itself," filtering impulses [Lyotardian "intensities"] that purposely conflate or confuse notions of exteriority and interiority.10. Wittgenstein wrote: "If I can think of an object in the context of an atomic fact, I cannot think of it apart from the possibility of this context." There was no atom bomb when Wittgenstein wrote his Tractatus Logico-Philosophicus in 1921, but, as Bertrand Russell noted one year after the book's publication: "Mr. Wittgenstein manages to say a good deal about what cannot be said, thus suggesting to the sceptical reader that possibly there may be some loophole through a hierarchy of languages, or by some other exit." Through this loophole, we can glimpse "the future," at least to the extent of our belief that "reality," and with it, the surreality of atomic discourse, is a linguistic construct. Through one door (exit), there is logic; through the other, there is Artaudian glossolalia, the breaking of words and with this, the breaking of worlds: atomization without re-anatomization, fallout, disembowelment and disembodiment, bodily incoherence and the loss of words to bring the body back from its state of non-desire and untouchability. In his "final period," Artaud wrote (in part):

We are forever atomized, our being the totality of 'atomic facts,' signifying the constituency of a world of which we are ever a/part, in context yet substitutable and so representable. "I am my world," writes Wittgenstein, the breaker of wor(l)ds into logical-philosophical phonemes. "The subject does not belong to the world but it is a limit of the world." this 'limit" revealing representational identity as being that which is, like an audience, the captive of one or another apocalyptic context that is always tending toward and coming to a forseeable end.11. ■ In a popular MAD Magazine genre parody of the science fiction serial 'Flash Gordon," the eponymous hero encounters a world that evokes the Lyotardian "libidinal body,' that is, a "bodily unity' that spreads itself out as a universalized conscious surface (inner space parodying outer space). Artaud certainly did not have 'Flash Gordon" in mind when he wrote: 'A man possesses himself in flashes, and even when he does possess himself he does not quite overtake himself." Still, Artaud would have recognized the impulses that contorted the Flash-

face when it encountered the world of feeling objects strewn like fallen rocks in his path. Flash finds himself having to tiptoe around the surface so as not to hurt "the rock people," who cry out in apparent pain when he missteps. The only real or true analogy for MADness is the logical philosophical non/sense of (atomized) facts. And so, the reanimation of an atomized reality of rocks and species of inert ground covering may represent the expanded or the exploded frame of our imagining, either the enlarged interiority of being or the total breakdown of the interior/exterior binary. Would it be mad or merely whimsical (MAD) to suggest that the Flashman, unable or unwilling to overtake the self as the limit of being, absorbs the consciousness of an earlier explorer rewarded for his madness by being absorbed into the endless surface topography of "The Great Ephemeral Skin" that communicates its being solely in terms of flashes or intensities? Of course, I am here once again talking about Artaud, who sought to atomize the body into its primary elements, one of which, the cry or (rack) scream was then launched as a projectile into the quasi-epidermal surface of the coherent world in order to create an echoic incoherence.12 ■ Everything that makes us see, sees. Lamartine writes in "Graziella": "Lightning flashes ceaselessly through the cracks of my shutters, like the blinking of a fiery eye on the walls of my room." Thus the flash which illuminates, looks. Bachelard, On Poetic Imagination and Reverie. ■ In his play, My Foot My Tutor (1970), a nominal near-relational precursor to Lyotard's essay "The Tooth, the Palm" (1977), Peter Handke frames and frees from the frame all notions of representational surrogation and surrogacy, the captivating image and the captive audience, and the performative or theatricalizing mind that is never entirely (un-)self-possessed. "The ward exceeds the margins of the book," he writes (or, in my alternative coinage, "The ward exceeds the margins of the book he writes"), "while drawing and begins to draw on the palm of his hand." This "ward," which in English can either proceed "to"(ward) or flash "for"(ward), can speak of a directional action as a personal or an impersonal motive. [Of course, for Artaud "ward" meant something different—a captive place for "maniacs" and "undesirables," the untouchable victims of intra-nuclear fallout; synonymously, a hiding place to the society that named them and put them there.—"Mr. Artaud, you're raving.'...And this is what they told van Gogh," whom Artaud named "the Man Suicided by Society" in a thin book published in 1947.]13 In Handke's context (context being everything or nothing), this "ward" assumes the presence of an audience that is not necessarily "live" beyond the performed function of looking, as in MADness even rocks (or catatonic mental patients) are wont to do. ■ "He [Handke's "Ward"] walks about the stage and represents walking. . He behaves as if he [the doubled "he" of viewer and viewed] were not really watching." "He" is not watching as a composite self, but rather in illuminating and illuminated flashes (inside my irradiated room, which is perhaps a picture of a room), as a part or the sum of his intensities matrixed by the stage and his own sense of performance. That he can watch and still not be the actual person he is watching, that he can appear to be watching while the actual person he is watches unseen is a paradox not unkown to madmen and not unknown as acting (which may be either as anonymous or pseudonymous as "Artaud"). As an example, there is or rather could be within this frame of reference, a "She" to Handke's "He," in the person of the narrator of David Markson's novel Wittgenstein's Mistress (1988). "Kate," as she calls herself, is a madwoman lost inside of paintings, including one of Homer's Penelope that contains a cat, here and elsewhere known only as "Cat" and so performing a Wittgensteinian/Handkesque nominal function. In Handke's play, "the cat represents what it does," and likewise the bottle, which "falls on the floor and does what it does," breaking as do some other objects although there are those that do not break, which is as much a part of what they are. ■ In the theatricalized world of object-and energy-participatory spectral (speculated and spectated) anxiety, there is an endless return (in which obsession-compulsion madly parodies self-possession). In Handke's play world (despite the author's nominal disclaimer that "we cannot recognize what the object represents onstage..."), this is represented by "a revolving stage [which] needs only to revolve. Otherwise [the veiled threat goes], the scenery is turned around in the dark." Theatrical revolution shadows dramaturgical repetition, the anxious reader learning from the author (who may only be pretending), that "without an actual beginning the play has begun again." ■ Still, this anxious, melodramatic turning in the dark is itself only representational, or at least plays like a MAD theatrical parody. "Kate," or (in the referential role she is also performing) "Wittgenstein's Mistress," enters closed rooms (analogous to theatres) in which there are no paintings (or no autonomous paintings) and lives entirely inside her head (where the real paintings may be), remembering neither when she stopped looking nor how she recalls "things that one has no idea how one knew to begin with" (as, for example, in the audience member's collective memory for which the artistic representation substitutes play). She wonders how van Gogh "could make even a chair seem to have anxiety in it. Or a pair of boots." Then again, that which is never real (that is, representation) will not always be true, an "atomic fact" of existence which she provisionally affirms: "Even if one would certainly be hard put to explain the difference between an illusion of anxiety and anxiety itself."14 ■ Theatre enacts an anxiety that is nostalgic for repeatedly achieving its own form of expression in an effort to baffle a reality that dictates we as "historical" subjects will be erased from memory like stage directions in the play performance. "The end of history, the end of man? Can it be a serious matter to ponder such things?," asks E.M. Cioran, invoking the alternative, which is to parody anxiety in the form(at) of MAD whimsy. In this we recall the pained but ironic grimacing of the Flashman in outer space, beyond history, and returned to the surface of embodied consciousness as both a quasi-physical thing (a thinking, feeling rock) and as a self-less thing-in-itself (the otherwise formless anxiety the rock engenders). Artaudian-Derridean-Lyotardian subjectile-parergon-intensity is inadvertently stumbled upon again and again like a moon rock or the philosophers' stone, which, although proverbially imaged as a substance, remains all but speculatively formless. ■ Surveying these strange interplanetary life forms with a steady gaze (the look of a thing being looked at as much as looking), Cioran as the Flashman (ir)rationally concludes: "Black utopia, anxiety [outer form-inner space] alone affords us exact details about the future."15 The future, even and especially in its "exact details," represents a factual innocence that is "mad" insofar as the mind perceives it to be black or dark, which is to say, imminent and immanent (the latter being more the stage's preserve). Stage objects, the atomized "facts" of the thingness of the stage, stare out at an already captive audience once the curtain, advertising a gawdy imminence, rises to reveal the blank stare of self-contained, self-assured immanence. The stage, as they say, is set. Thus, Handke writes in his stage directions to his play The Ride Across Lake Constance (1972): All objects are in such a position that it would be difficult to imagine them standing elsewhere; it is as though they could not bear being moved ever so slightly. Everything appears as though rooted to the spot, not only the objects themselves but also the distances and empty spaces between them. ■ The future carried in the image being already past, the stage(d) picture is already atomized by the energy it takes to (appear to) hold it together so that it can be seen. Every picture in our mind that struggles to cohere in itself struggles with accepting the picture that is behind the curtain. Every actor, holding a picture in his or her mind, is playing the real-life role of being a/part, of being who s/he is and to that extent, not being at one with the world. Artaud [a/part]: "I can say, truthfully, that I am not in the world and that is not just an attitude of mind."16 Then again, how would he know?

02 nikad istinito
i nikad stvarno

Da bismo potpuno iskoristili snagu uma
konkretno se mora shvatiti kao tajanstveno
Ali tamo gdje uopće nema objekta
gdje nema zaprske,
um ostaje krut i slab.
i sve je prepušteno slučajnostima
Rivière je napisao Artaudu

Dezintegracija objekta, devalvacija ili deformacija slike/predodžbe te slom unutar okvira, ali i samog okvira oslobađa publiku okova. Publika sada može biti ono što jest, ali joj nedostaje snage da učini nešto konstruktivno s tim novootkrivenim bitkom, osim možda da razmišlja o razmjerima svoje atomizacije u nadostatku "istinite" povijesti i "stvarnoga" sjećanja (koji su čak i dok su bili prisutni predstavljali samoparodirajuće LUDilo) unutar novog područja ili nove ere slučajnosti. Razmišljanje ili previše razmišljanja (tako da se čak i na nežive objekte i inertne koncepte projicira vaša svijest) nije problem. Međutim, a to vrijedi za sve slučajeve ("Svijet je sve što je slučaj." - Wittgenstein), prihvaćanje lyotardovskoga "energičnog kazališta [što] bi prouzročilo događaje koji su djelotvorno diskontinuirani" razotkrivanjem binarnog okliznuća u nuklearnoj jezgri iluzorne prisutnosti/naznačene odsutnosti, čini se dobrom idejom. "Nihilizam" reprezentativnog modela (nasuprot doista stvarnom), koji ostavlja dojam "suvislosti mogućega svijeta" jest, da parafraziramo Wittgensteina, svijet u kojem svaka stvar nije slučaj.17 ■ "Velika jednodnevna koža", koja, iako potpuno i prozirajuće prisutna istovremeno je i nepredočiva, razotkriva binarni kod glumac/gledatelj, a budući da "nema dvije strane", već samo jednu, nema ni vanjštinu niti nutrinu." Lyotard uspoređuje svoju paradigmu s "izvođenjem ludila" bez maske, tj. bez artaudovske Flashmanove grimese ili nekoga drugog poznatog intenziteta nepomična lica kojim se izražava ludilo subjekta, kao što se često vidi na Artaudovim fotografijama. Artaud je nastojao razlučiti intenzitet od intencije, kako to čini ludilo, često ne toliko bez smisla koliko bez namjere. Primjereno tome, u eseju pod naslovom "GLUMAC KOJEG MOŽETE VIDJETI" Artaud govori o "ovom dijalogu unutar misli" (stvarnoga glumca NE MOŽETE vidjeti) i o "apsorpciji, prekidu svega".18 Ovdje je Artaud usporedio ludilo s referencijalnošću koja je istovremeno nihilistička u širem smislu i samoparodirajuća, pri čemu intenzitети grubo brišu granice između unutarnjeg i vanjskog, uništavajući svjedoke, ali nikad svjedočenje (poput Handkeovih objekata koji gledaju i vide da su i sami gledani - također građa od koje se sastoji Flashmanova intraplanetarna stvarnost). ■ "Wittgensteinova ljubavnica" problem vidi na sljedeći način: **pomisao da netko stoji pored prozora na slici, kad zapravo nikog nema pored prozora na slici, jer čini se da sam potvrdila da slika u osnovi nikad nisu ono što mislimo da jesu.** ■ Pišući o sobama koje danas "nadilaze tradicionalnu graničnu crtu zida" kao dijelu njegova "sustava objekata" Baudrillard navodi/zapaža: **prozori [koji] više ne onemogućavaju slobodno pritjecanje zraka i svjetlosti -svjetlosti koja je nekad dolazila izvana i padala na objekte, obasjavajući ih kao da dolazi iznutra. Danas više jednostavno nema prozora, a slobodno pridolazeća svjetlost postala je univerzalna funkcija postojanja stvari. Na isti način objekti su izgubili tvarnost koja je bila njihova osnova, oblik koji ih je obuhvaćao, dok ih je čovjek učinio dijelom svoja predodžbe o samom sebi; sada se prostor nesmetano poigrava među njima i postaje univerzalna funkcija njihovih odnosa i njihovih "vrijednosti."19** ■ Da ironija bude veća, parodično LUDilo postmodernističke arhitektonike ponovno je potvrdilo atomizirane, ne više nedužne cinjenice, istovremeno promovirajući gubitak nedužnosti u odnosu između nekad neovisnoge subjekta i reprezentativnog objekta. Ono što mi ovdje imamo problem je koji je potrebno pobliže promotriti. Razmotrimo "Ludilo", na primjer. ■ "Ako vidjeti znači vatru" piše Blanchot u Ludilu dana (La folie du jour, 1973., prijevod na engleski 1981.) "onda trebam obilje vatre, a ako se gledajući zarazim ludilom, onda ludo želim to ludilo." Wittgensteinova ljubavnica" sjeća se kako je svoju prvu kuću spalila do temelja, možda pobrkavši sjećanje s pričama o grčkim strazarskim vatrama i o čovjeku (ili ženi) koji se želi (ali ne može) vratiti kući. Ostaje samo slika te kuće, koju ona u početku smatra neprepoznatljivom "ne stoga što je ne prikazuje dovoljno uvjerljivo, već stoga što nikad nisam kucu promatrala iz te perspektive, do sada." "Poslije" (čitatelj pretpostavlja da je to poslije, iako on, kao subjekt, možda griješi u toj pretpostavci). Kate komentira: "Možda nema nikog pored prozora na platnu." Jednom mi se učinilo da sam vidjela nekog pored stvarnog prozora, kad već govorim o tom subjektu." Ali možda ona misli, kad sam već je subjekt, u Baudrillardovom ne-prozoru tj. i možda jest na slici, gdje ona i slika ispunjavaju okvir s gotovo podjednakim pravom na ne/autentičnost. Ona otkriva da više ne može zatvoriti "vrata koja vode u verziju slike u mojoj glavi." Ona zatvara oči. "Da je slikarica zatvorila svoje oči, ili da je jednostavno odbila gledati, da li bi druga osoba ipak bila pored prozora?" U jednom smislu, da, ali u drugom Artaud bi rekao "NE." ■ Artaud naginje glavu unatrag i zatvara oči u fizikaliziranu stavu spokojnog odmora (prisjecajući se?), uhvaćen kao što bismo uhvatili objekt, glumca naviknutog na poziranje, ili gledatelja koji gleda sebe kako gleda. Artaudovo lice oponaša posmrtnu masku. Vjerojatno se samo pretvara da spava, ma koliko se samo pretvara da je mrtav. Artaud se bojao da bi ga gubitak svijesti, poput gubitka kontrole, lišio njegova "ja", i da bi promatreo to lišavanje, poigrao se njime. Cigareta koju je držala među usnama dogorjevala je, pretvarajući se u pepeo. Knjiga koju on čita ili se pretvara da pise (iako bez vještine) u svojoj glavi [Kate: "Još osjećam pisaću mašinu, nervno. I čujem tipke."] izvan je barem vidljivog okvira.20 U svojem LUDilu, Artaud parodira svoga vlastitog kazališnog dvojnika, signalizirajući kroz referencijalno dematerijaliziran, ali još uvijek "zaleđen" dim tjelesnog plamena. "FLEŠ" bljesnula je svjetlost neprirodnog, apokaliptičnog sjaja. I samo tako, slika je ludaka izgubljena (za njega)

02 never true
and never real

in order for the mind to tap its full power,
the concrete must serve as the mysterious.
But where the object, where the obstacle,
is entirely lacking, the mind continues
inflexible and weak, and everything breaks
up into an immense contingency.
Rivière to Artaud

The disintegration of the object, the devaluation or deformation/de-formation of the image and the breakage inside the frame and of the frame itself releases the audience from its captivity. The audience is now free to be themselves but lacks the power to do anything constructive with this newfound being, except perhaps to contemplate the extent of their atomization in the absence of "true" history and "real" memory (which, when they were operative, performed a self-parodying MADness) inside or within a new field or era of contingency. Thinking or thinking too much (so that even inanimate objects and inert concepts are given your projected consciousness) is not the problem. Nevertheless and in any case ("The world is everything that is the case."--Wittgenstein), embracing a Lyotardian "energetic theater [which] would produce events that are effectively discontinuous" by exploding the binary slippage at the nuclear core of the illusory presence/signifying absence is probably a good idea. The "nihilism" of the representational model (vis- -vis the true real), which gives the impression of "the coherence of a possible world," is, to tweak Wittgenstein, the world whose every thing is not the case.17 ■ "The Great Ephemeral Skin," which although totally and pervasively present is at the same time unrepresentable, explodes the actor/spectator binary and, since it "has not got two sides, but only one, [has] neither exterior nor interior." Lyotard likens his paradigm to "performing madness" without a mask, that is, without the Artaudian Flashman's facial grimace or any other frozen-faced registered intensity to express the madness of the subject, as photographs of Artaud so often do. Artaud sought to separate intensity from intention, as madness does, often not so much without meaning as without meaning to. Appropriately, it is in an essay entitled "AN ACTOR YOU CAN SEE--," that Artaud speaks of "this dialogue within thought" (the real actor you CANNOT see) and of "the absorption, the rupture of everything."18 Here Artaud likened madness to a referentiality that is both nihilistic in the broader sense and self-parodying, intensities roughly erasing the boundaries between inside and outside, destroying the witnesses but never completely the witnessing (like Handke's objects that see and see themselves being seen--also the stuff of which the Flashman's intraplanetary reality is made). ■ "Wittgenstein's Mistress" sees the problem this way: **the thought that there is somebody at a window in a painting when there is nobody at the window in the painting, since I would appear to have verified that paintings are never basically what one thinks of them as being either.** ■ Writing about rooms that now "transcend the traditional dividing line of the wall," as part of his "system of objects," Baudrillard cites/sights: **windows [that] are no longer imposed upon the free influx of air and light--a light which used to come from outside and settle upon objects, illuminating them as though from within. Now there are quite simply no windows, and a freely intervening light has become a universal function of the existence of things. In the same way objects have lost the substantiality which was their basis, the form which enclosed them whereby man made them part of his self-image: it is now space which plays freely between them and becomes the universal function of their relationships and their "values."**1B ■ The parodic MADness of postmodern architectonics ironically has re-verified atomized, no longer innocent facts, while also promoting a loss of innocence in the relationship between the formerly autonomous subject and the representational object. What we have here is a tracking problem. Consider the following "Madness," for example: ■ "And if seeing was fire," writes Blanchot in The Madness of the Day (La folie du jour, 1973, English translation, 1981). I required the plenitude of fire, and if seeing would infect me with madness, I madly wanted that madness." "Wittgenstein's Mistress" remembers that she burned her first house to the ground, perhaps confusing memory with a fiction telling of Greek watchfires and of a man (or a woman) (kept from) returning home. Only a painting of this house remains, which she at first finds unrecognizable, "not because it was not a satisfactory representation, but because I had not happened to look at the house from that perspective, as yet." "Later" (one assumes that it is later, although the reader, like the subject, may be incorrect in assuming this), Kate remarks: "Possibly there is nobody at the window in the canvas. Once, I believed I saw somebody at a real window, while I am on the subject." But perhaps she means, "while I am the subject" in the Baudrillardian no-window that is and is in the painting, she and the painting inhabiting the frame with near equal claims to in/authenticity. She finds herself no longer able to close "the door to the deck in the version of the painting in my head." She closes her eyes. "If the painter had closed her eyes, or had simply refused to look, would the other person still have been at the window?" In one sense, yes, but in another Artaud might say, "NO." ■ Artaud leans his head back and closes his eyes in a physicalized attitude of peaceful rest (remembering?), captured as one might capture an object, an actor accustomed to posing, or an audience member seeing himself seeing. Artaud's face simulates a death mask. He is probably only playing at being asleep, much as he is only playing at being dead. Artaud feared that loss of consciousness, like loss of control, would void the self and sight/site the void, give it play. The cigarette held between his lips is burning down to ash. The book that he is reading or pretending to write (though without artifice) inside his head [Kate: "I am still feeling the typewriter, naturally. And hearing the keys."] is out of at least the visible frame.20 In his MADness, Artaud is parodying his own theatrical double, signaling through the referentially dematerialized, but still frozen smoke of the corporeal flame: "FLASH!" goes the light of an unnatural, apocalyptic brightness. And just like that, the madman's picture is taken (from him).

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* bilješke
notes

1. Artaud je dao naslov svom prvom crtežu u utočištu Rodez, "Nikad stvarno i uvijek istinito." Stephen Barber, Vrisak tijela (London: Creation Books, 1999.), 78. Jacques Derrida, "Nesvjesnost subjektilnog" iz Jacques Derrida i Paule Thévelin, Tajne umjetnost Antonina Artauda, prev. Mary Ann Caws (Cambridge, MA: The MIT Press, 1998), 89 ("I uništiti"). 91 ("Dakle sila"). 2. Derrida, "Nesvjesnost subjektilnog," 112, Jacques Derrida, Istina u slici, prev. Geoff Bennington i Ian McLeod (Chicago: The University of Chicago Press, 1987.), 98. Stephen Barber, Antonin Artaud: Udarci i bombe (London i Boston: Faber and Faber, 1993.), 13 ("Moje ime" "bez imena"). 3. Derrida, Istina u slici, 9,12. 4. Maurice Blanchot, Prostor književnosti, prev. Ann Smock (Lincoln: University of Nebraska Press, 1982), 32-33. 5. Derrida, "Nesvjesnost subjektilnog," 76.77. Za koncentriranu dozu erotiziranog gledanja, vidi Georges Bataille, Okom viđeno, prev. Joachim Neugroschel (San Francisco: City Lights Books, 1987). 6. Derrida, "Nesvjesnost subjektilnog," 68 ("inscenacija"). 80 ("glosolalija"). 83 ("glosemi"). 90 ("ekskluzivno prikazivanje", "bombardiranje", "paranje površine"). 133 ("subjekt kao subjektilno"). 134 ("lik neuobičivog", "posvemašnja zaokupljenost"). 7. Jacques Roubaud, Veliki požar u Londonu: Priča s interpolacijama i bifurkacijama, prev. Dominic Di Bernardi (Elmwood Park, IL: Dalkey Archive Press, 1991.). 8. ("zarobljen u ogledalu"). 9. ("ponovno uspostavlja protok vremena"). Antonin Artaud, "Van Gogh: čovjek kojeg je društvo dovelo do samoubojstva" iz Antonin Artaud: Odabrana djela, ed. Susan Sontag, prev. Helen Weaver (New York: Farrar, Straus and Giroux, 1976.), 502. 8. Roubaud, Veliki požar u Londonu, 33. Barber, Antonin Artaud: Udarci i bombe, 9. "Momo" je u žargonu Marseillesa izraz za budalu ili seosku ludu. Barber, Antonin Artaud: Udarci i bombe, 13. Antonin Artaud, "Pismo Jacquesu Rivièru" iz Artaudove antologije, drugo izdanje, ed. Jack Hirschman (San Francisco: City Light Books, 1972.). 16. 10. U svojoj Ekonomiji libida (1974), Lyotard je oštro kritizirao, kako prikazivanje tako i one koji teoretiziraju o njegovu završetku, a da sami nisu umakli mračnim i tajnovitim ograničenjima platonskoga dvojakog mišljenja u svim njegovim rekombinacijama (npr., 'vanjština kazališta isto je toliko i njegova nutrina'). [U svom kasnijem eseju 'Zub, dlan,' Lyotard zapaža: propast ne samo hijerarhijskog odnosa pozornica/kuća, već i hijerarhijskog odnosa unutrašnjosti/vanjštine.] Na mjestu binarne konstrukcije, Lyotard postavlja "moepski zamršenu" jednostranu "Veliku jednodnevnu kožu" "kroz koju se libido može kretati, jer ma koliko je zatvorena u sebe, ona, kao i Moebiusova traka ispravno spojena u obruč, nije uopće zatvorena u smislu obujma, beskonačna je, i suprotno reprezentativnoj kocki intenziteti njome prolaze ne nalazeći kraja, nikad ne udarajući u zidove odsustva, nikad ne dosežući granicu koja bi bila znak nepostojanja..." Lyotard je poslije nazvao Ekonomiju libida, svojom "knjigom zla, knjigom o zlu koju bi svatko tko piše i razmišlja napisao," svojom samokritikom čija je jedina svrha povezivanje prikazane i prikazive nevoljkosti postmodernističke misli kako bi utjelovila čak i svoju vlastitu neodređenost. Vratit ću se na lyotardovski pojam "Velike jednodnevne kože" dalje u mom tekstu. Jean-François Lyotard, Ekonomija libida, prev. Iain Hamilton Grant (Bloomington i Indianapolis: Indiana University Press, 1993.), 3 ("kutija zatvorena u sebe"), 4 ("Velika jednodnevna koža"), Jean-François Lyotard, Putovanja (New York: Columbia University Press, 1988.). 13 ("knjiga zla"). Jean-François Lyotard, "Zub, dlan," iz Mimika, mazohizam i pantomima, ed. Timothy Murray (Ann Arbor: University of Michigan Press, 1997.), 285 ("intenziteti"), 287 ("ne samo propast"). 11. Ludwig Wittgenstein, Logičko-filozofski traktat, prev. C.K. Ogden (New York: Routledge, 1999.), 33, 151 ("Ja sam svoj svijet." "Subjekt ne pripada svijetu"), Bertrand Russell, "Uvod," iz Logičko-filozofskog traktata, 22, Antonin Artaud, "Postavlje se pitanje o..." izvadak iz "Gotovo je s Božjim sudom" iz Antonin Artaud: Demoni stražari & krikovi razapetih: Djela iz završnog razdoblja, ed. Clayton Eshleman i Bernard Bador (Boston: Exact Change, 1995.), 300-303 ("To znam"). 12. Sve reference na parodiju "Flash Gordona" u MAD Magazinu upotrijebljene su po sjećanju. Lyotard, Ekonomija libida, 2, Artaud, "Pisma Jacquesu Rivièru" iz Artaudove antologije, 13. Gaston Bachelard, O pjesničkoj mašti i sanjarenju, prev. Colette Gaudin (Dallas: Spring Publications, 1989.), 78. Peter Handke, Moje stopalo, moj učitelj, iz Vožnja jezerom Constance i ostale drame (New York: Farrer, Straus and Giroux, 1976.). 38 ("Zatvor prelazi granice"), Barber, Antonin Artaud: Udarci i bombe, 9 ("manijaci" i "nepoželjni"), Artaud, "Van Gogh, čovjek kojeg je društvo dovelo do samoubojstva," 511 (G. Artaud vi bulaznite"). 14. Handke, Moje stopalo, moj učitelj, 29 ("mi ne možemo prepoznati"). 30 ("mačka predstavlja"). 40 ("On hoda"). 42 ('On se ponaša'). 47 ("boca"), 48 ("okretna pozornica", "Inače") 49 ("bez stvarnog početka"). David Markson, Wittgensteinova ljubavnica (Normal, IL: Dalkey Archive Press, 1997.), 22, 37. 61 ("stvari o kojima nemamo pojma"), 138 ("mogao bi napraviti čak i stolicu"), 221 ("Čak i kad bismo"). 15. E.M. Cioran, Sva zloba je podijeljena: poslovice i izreke, prev. Richard Howard (New York: Arcade Publishing, 1999.), 43 ("Crna utopija"), 133 ("Kraj povijesti"). 16. Handke, Vožnja jezerom Constance, iz Vožnja jezerom Constance i ostale drame, 72, Artaud, Sabrana djela (Oeuvres complètes), ed. Paule Thevenin (Paris: Gallimard, 1956.). 41. citirano u Barber, Antonin Artaud: Udarci i bombe, 21. 17. Lyotard piše: "Teorija kazališnih znakova i praksa kazališnih znakova (dramski tekst, inscenacija, interpretacija, arhitektura) zasniveju se na prihvaćanju nihilizma inherentnog prikazivanju. Ne samo na prihvaćanju, na njegovu provođenju"

Jacques Riviere, "Pisma Jacquesu Riviènu," iz Artaudove antologije 17 Wittgenstein, Logičko-filozofski traktat 31 Lyotard, "Zub dlan," 282 ("nihilizam"), 287 ("energično kazalište", "suvislost") 18 Lyotard, Ekonomija libida 3 ("nema dvije strane"), Lyotard, "Zub dlan," 283 ("izvođenje ludila") Artaud, "GLUMAC KOJEG MOŽETE VIDJETI," iz Artaudove antologije 34 19 Markson, Wittgensteinova ljubavnica 92 ("pomisao da") Jean Baudrillard, Sustav objekata, prev James Benedict (New York: Verso, 1996) 21 20 Maurice Blanchot, Ludilo dana, prev Lydia Davis (Barrytown, NY: Station Hill Press, 1981), 12, Markson, Wittgensteinova ljubavnica, 34 ("ne zato") 41 ("Mozda", "vrata"), 42 ("Jednom") 46 ("Ako", "Još osjecam"), Barber, Antonin Artaud: Udarci i bombe, 7 (o Artaudovom strahu od gubitka svijesti")

* 1. Artaud entitled his first drawing at the asylum of Rodez, "Never Real and Always True." Stephen Barber, The Screaming Body (London: Creation Books, 1999), 78. Jacques Derrida, "to Unsense the subjectile," in Jacques Derrida and Paule Thévenin, The Secret Art of Antonin Artaud, trans. Mary Ann Caws (Cambridge, MA: The MIT Press, 1998), 89 ("And to destroy"), 91 ("So the forces") 2. Derrida, "to Unsense the subjectile," 112, Jacques Derrida, The Truth in Painting, trans. Geoff Bennington and Ian McLeod (Chicago: The University of Chicago Press, 1987), 98; Stephen Barber, Antonin Artaud: Blows and Bombs (London and Boston: Faber and Faber, 1993), 13 ("My name"; "no name"). 3. Derrida, The Truth in Painting, 9, 12 4. Maurice Blanchot, The Space of Literature, trans. Ann Smock (Lincoln: University of Nebraska Press, 1982), 32-33 5. Derrida, "to Unsense the subjectile," 76, 77. For a concentrated dose of eroticized eye imagery, see Georges Bataille, Story of the Eye, trans. Joachim Neugroschel (San Francisco: City Lights Books, 1987) 6. Derrida, "to Unsense the subjectile," 68 ("mise-en-scene"), 80 ("glossolalia"), 83 ("glossemes"), 90 ("exclusive representation"; "bombardment", "disemboweling surface"), 133 ("the subject as a subjectile"), 134 ("a figure of the unfigurable"; "the absolute praoccupation"). 7. Jacques Roubaud, The Great Fire of London: A Story with Interpolations and Bifurcations, trans. Dominic Di Bernardi (Elmwood Park, IL: Dalkey Archive Press, 1991), 8 ("mirror-imprisoned"), 9 ("reconstitutes the passage of time"); Antonin Artaud, "Van Gogh, the Man Suicided by Society," in Antonin Artaud: Selected Writings, ed. Susan Sontag, trans. Helen Weaver (New York: Farrar, Straus and Giroux, 1976), 502 8. Roubaud, The Great Fire of London, 33, Barber, Antonin Artaud: Blows and Bombs, 3. 9. "'Mômo' is Marseilles slang for a fool or village idiot." Barber, Antonin Artaud: Blows and Bombs, 13. Antonin Artaud, "Correspondence with Jacques Riviere," in Artaud Anthology, second edition, ed. Jack Hirschman (San Francisco: City Lights Books, 1972), 16 10. In his Libidinal Economy (1974), Lyotard excoriated both representation and those who theorize about its closure without themselves escaping from the dark and shadowy confines of Platonic binary thinking in all of its recombinations (e.g., "the exteriority of the theatre is just as much its interiority") [In his later essay "The Tooth, the Palm," Lyotard descries "not only the bankruptcy of the hierarchized relation stage/house, but that of the hierarchized relation of inside/outside."] In place of the binary construction, Lyotard posits a "Moebian-labyrinthine" single-sided "Great Ephemeral Skin," "which the libido can traverse; for however well it is closed upon itself, it too, like a good Moebius band, is not at all closed in the sense of a volume, it is infinite, and contrary to the representative cube, intensities run in it without meeting a terminus, without ever crashing into the wall of an absence, into a limit which would be the mark of a lack..." Lyotard later called Libidinal Economy, his "evil book, the book of evilness that everyone writing and thinking is tempted to do," his self-critique only serving to compound the performed and performative reluctance of postmodern thought to embody even its own indeterminacy. I will return to the Lyotardian notion of "The Great Ephemeral Skin" in the body of my text. Jean-François Lyotard, Libidinal Economy, trans. Iain Hamilton Grant (Bloomington and Indianapolis: Indiana University Press, 1993), 3 ("a box closed upon itself"), 4 ("Great Ephemeral Skin"), Jean-François Lyotard, Paragrinations (New York: Columbia University Press, 1988), 13 ("evil book"); Jean-François Lyotard, "The Tooth, the Palm," in Mimesis, Masochism, and Mime, ed. Timothy Murray (Ann Arbor: University of Michigan Press, 1997), 285 ("intensities"), 287 ("not only the bankruptcy") 11. Ludwig Wittgenstein, Tractatus Logico-Philosophicus, trans. C.K. Ogden (New York: Routledge, 1999), 33, 151 ("I am my world."; "The subject does not belong to the world"); Bertrand Russell, "Introduction," in Tractatus Logico-Philosophicus, 22, Antonin Artaud, "To Raise the Question of...," part of "To Have Done with the Judgment of God," in Antonin Artaud: Watchfiends & Rack Screams: Works from the Final Period, ed. Clayton Eshleman with Bernard Bador (Boston: Exact Change, 1995), 300-303 ("I do know that") 12. All references to the "Flash Gordon" parody in MAD Magazine are taken from memory. Lyotard, Libidinal Economy, 2; Artaud, "Correspondence with Jacques Riviere," in Artaud Anthology, 20. 13. Gaston Bachelard, On Poetic Imagination and Reverie, trans. Colette Gaudin (Dallas: Spring Publications, 1989), 78, Peter Handke, My Foot My Tutor, in The Ride Across Lake Constance and Other Plays (New York: Farrar, Straus and Giroux, 1976), 38 ("The word exceeds"), Barber, Antonin Artaud: Blows and Bombs, 9 ("maniacs" and "undesirables"); Artaud, "Van Gogh, the Man Suicided by Society," 511 ("Mr. Artaud, you're raving") 14. Handke, My Foot My Tutor, 29 ("we cannot recognize"), 30 ("the cat represents"), 40 ("He walks"), 42 ("He behaves"), 47 ("the bottle"), 48 ("a revolving stage"; "Otherwise") 49 ("without an actual beginning"); David Markson, Wittgenstein's Mistress (Normal, IL: Dalkey Archive Press, 1997), 22, 37, 61 ("things that one has no idea"), 138 ("could make even a chair"), 221 ("Even if one would") 15. E.M. Cioran, All Gall Is Divided: Gnomes and Apothegms, trans. Richard Howard (New York: Arcade Publishing, 1999), 43 ("Black utopia"), 133 ("The end of history") 16. Handke, The Ride Across Lake Constance, in The Ride Across Lake Constance and Other Plays, 72, Artaud, Collected Works (Oeuvres complètes), ed. Paule Thévenin (Paris: Gallimard, 1956), 41, quoted in Barber, Antonin Artaud: Blows and Bombs, 21 17. Lyotard writes: "A theory of theatrical signs, a practice of theatrical signs (dramatic text, mise-en-scene, interpretation, architecture) are based on accepting the nihilism inherent in representation. Not only accepting it: reinforcing it." Jacques Riviere, "Correspondence with Jacques Rivière," in Artaud Anthology, 17, Wittgenstein, Tractatus Logico-Philosophicus, 31, Lyotard, "The Tooth, the Palm," 282 ("nihilism"), 287 ("energetic theater", "the coherence"). 18. Lyotard, Libidinal Economy, 3 ("has not got two sides"); Lyotard, "The Tooth, the Palm," 283 ("performing madness"), Artaud, "AN ACTOR YOU CAN SEE...," in Artaud Anthology, 34 19. Markson, Wittgenstein's Mistress, 92 ("the thought that"); Jean Baudrillard, The System of Objects, trans. James Benedict (New York: Verso, 1996), 21 20. Maurice Blanchot, The Madness of the Day, trans. Lydia Davis (Barrytown, NY: Station Hill Press, 1981), 12; Markson, Wittgenstein's Mistress, 34 ("not because"), 41("Possibly"; "the door"), 42 ("Once"), 46 ("If"; "I am still feeling"); Barber, Antonin Artaud: Blows and Bombs, 7 (on Artaud's fearing loss of consciousness).

* index

1 Boris Groys, Gesamtkunstwerk Stalin Die gespaltene Kultur in der Sowjetunion, Hanser München, 1996 str 20 i dalje/pp 20 ff 2 Boris Groys, "Logik der Sammlung', u/in Logik der Sammlung, Am Ende des Musealen Zeitalters, Hanser München, 1997 str/pp 26-45 3 Cf ' Horst Bredekamp Antikensehnsucht und Maschinengleube Die Geschichte der Kunstkammer und die Zukunft der Kunstgeschichte. Wagenbach Berlin, 2000 4 Boris Groys 'Die Zukunft gehört der Tautologie" u/in Logik der Sammlung Am Ende des Musealen Zeitalters Hanser, München, 1997 str/pp 81-91

U ovom tekstu želio bih preispitati okvir za osmišljanje strateškog mjesta - koje, dopustite mi tu prauranjanu indiskraciju prema vlastitom izvodu, to nije - mjesta umjetnosti kao sistema (produkcije, distribucije i recepcije) u pogledu, s jedne strane, povijesnog iskustva avangarde i, s druge strane, suvremenih procesa svjetske političko-ekonomske integracije. Čini mi se da tu možemo prepoznati stanoviti simetrizam, koji možda nije normativan, ali pojmovno rasvjetljava normativnu nemogućnost izbora strategije u šireumjetničkoj praksi. Zbog širokog zahvata u problem jamačno su mi se potkrale brojne pojmovne nejasnoće i deduktivna brzanja, naposa s obzirom na prikaz avangarde - koju ne uzimam kao strogo historijsku formaciju, nego kao indeks jedne vrste historijskog odnošenja umjetničke prakse prema društvenoj zbilji, stoga smatrajte ono što predstoji provizorijem za raspravu.

In this text I would like to examine a possible framework for construing the strategic position - which, allow me this proleptic indiscretion towards my own deduction, is none - position of art as a (production, distribution and reception) system with regards to the historical experience of the avant-garde, on one hand, and the contemporary processes of global political-economic integration, on the other. It appears to me that here a symmetry could be discerned, that itself might not be normative, but conceptually sheds light on a normative impossibility in the choice of strategy in the general practice of art. Due to a rather broad scope of enquiry, conceptual ambiguities and deductive precipitancies, in particular with regard to the representation of the avant-garde - that I consider not as a historical formation stricto sensu, but rather as an index of one kind of historical relation the art can have towards the social reality - have undoubtedly sneaked into my account. Thus what follows should be viewed as a suggestion for a further discussion.

01 energija i emergencija
kapitalizacija političkog projekta avangarde
energy and emergence: capitalisation of the avant-garde's political project

■ Avangarda - politički projekt. 1844. u znamenitom obratu u spisu *O židovskom pitanju* Marx sažimlje temeljno polazište svih univarzalnih pokušaja politička emancipacije modernog doba: pojedinci i skupine moći će se emancipirati od društvena nepravde tek kada se ljudski rod emancipira od generatora drustvene nepravde. Tako Židovi, kao i pripadnici drugih manjinskih ili opcenito obespravljenih skupina, nece moći biti punopravni građani dokle god bude uzroka obespravljenosti. Dakle, povijest emancipacije trebala bi se zbiti kao generička povijest oslobođenja.

Tako odredena emancipacija nace, međutim, ostati pridržana tek za političke projekte drustvene promjena. Historijska avangarda prve polovice 20. stoljeca, u radikalnoj gesti ostavljanja za sobom umjetnosti koja joj je prethodila, postavila je pred sebe i radikalan zadatak. Zadatak nije bio odgovoriti na umjatnost s još vise umjetnosti. Na kanonsku umjetničku tradiciju odgovoriti novom konvencijom. Naprotiv, valjalo joj je, prvo, onemogućiti da je tadasnji "umjetnički pogon" asimilira - na neki način radi umjetnosti odstupiti od konvencija umjetnosti. Drugo, radi tog odstupa valjalo joj je stupiti van umjetnosti, dakle, ne mijenjati tek materiju i formu umjetnosti, nego mijenjati materiju i formu koje umjetnost preuzima. Trece, valjalo joj je, radi te promjene izvanumjetničke zbilje raditi na društvenoj transformaciji, na emancipaciji od društvenih nedaca modernog doba - umjetnosću.

Dapače, često neskrivene ambicije da "oblikuje svijet po estetičkim načelima" - Boris Groys je to, primjerica, pokazao na indikativnom, ali i pomalo osebujnom primjeru ruske avangarde, napose Kazimira Maljeviča[1] - historijska avangarda postavila je pred sebe zahtjev totalnog preutemeljenja zbilje. Stoga avangardu mozemo smatrati, *mutatis mutandis*, političkim projektom univerzalne emancipacije

■ The Avant-garde - a political project. In 1844, in his renowned turn of argument in the essay On the Jewish Question, Marx sums up the starting ground of all universal emancipatory endeavours of the modern age: individuals and groups will be able to emancipate themselves from the social injustice provided that human kind emancipates itself from the generators of social injustice. Thus the Jews, just like members of other minority groups or all those who are being treated unjustly, won't be able to become full-fledged citizens as long as there is the cause of injustice. So, the history of emancipation should take place as a generic history of liberation. Emancipation defined in those terms won't remain, however, a prerogative of political projects of social transformation. The historical avant-garde of the first half of the 20th century, in its radical gesture of leaving behind the art that preceded it, set a radical goal for itself. The goal was not to respond to art with more art. To supersede the canonical art tradition with a new artistic convention. On the contrary, what it had to do was, firstly, to prevent itself being assimilated by the "art system" of the day - in a way to distance itself from the (conventions of) art for art's sake. Secondly, for the sake of this distancing it had to take a step outside of art, that is not only to change the matter and form of art, but also the matter and form the art takes from the extra-artistic reality. Thirdly, for the sake of this change of extra-artistic reality it had to work on the social transformation, on the emancipation from the social pathologies of the modern age - through art. Moreover, with an overt pretension to "fashion the world in accordance with aesthetic principles" - as Boris Groys, for instance, demonstrated on an indicative, yet somewhat particular example of the Russian avant-garde, and especially Kazimir Malevitch - the historic avant-garde set for itself the goal of a total refounding of reality. Therefore, we can regard the avant-garde as, mutatis mutandis, a political project of universal emancipation.

■ Avangarda - iskorak iz muzeja u muzej. Pokušamo li sumirati ishod tog projekta, necemo osporiti da avangarda nije odjelotvorila svoj poziv: totalno ustrojiti zbilju nije uspjelo njoj, nego konkurentskim političkim totalitarnim projektima koji su je, kako to biva kada jedan totalni zahtjev prevlada, suzbili u njenoj ambiciji društvene promjene - totalno preustrojenoj političkoj zbilji više nije trebao totalni preustroj zbilje umjetnošću. No nije ni uspjela istupiti iz umjetnosti. Barem ne djelomicno. I to iz inherentnih razloga. Naime, ona je umjetnost koju je željela ostaviti iza sebe susretala u muzejskim zbirkama svoga vremena. Ograničenje političkom projektu umjetnosti nije predstavljao toliko ustroj izvanumjetničke zbilje. Njoj su prepreka da istupi iz umjetnosti ponajprije tradicionalne umjetnicke konvencije izložene u muzejskim zbirkama. Prije bilo kakve društvene promje-ne, ona se je prema tome morala otetí zahvatu muzeja. Stoga je svoj ikonoklazam usmjerila ponajprije prema njemu. No, njegovom zahvatu nije izbjegla. Avangardnu umjetnost danas prepoznajemo kao historijsku pojavu iz postava muzejâ, iz kataloga, kao stilske pravce i uzore, dakle posvema integriranu u tradiciju. Ipak neuspjeh njene borbe s muzejom nije potpun. 'logika zbirke', vratimo li se ponovno Groysovim uvidima[2], promijenila je u toj izdaji svoje temeljno načelo - ako je prije skupljala djela koja su podražavala kanon, sada ce skupljati djela koja donose novum naspram svega onoga što ona čuva.

Ta novnastala logika normirana je dvama načelima - 1. načelom inkluzije prema kojemu muzej teži sveobuhvatno predstaviti predmete iz egzomuzealne zbilje, 2. načelom prezentacije prema kojemu samo nekom predmetu dodjeljuje ulogu - buduci da ne može arhivirati cjelokupnu egzomuzealnu zbilju - da stoji za sve druge predmete njegove vrste. Dakle, normativno muzej arhivira onaj predmet koji je 1. formalno različit od svih vec arhiviranih i 2. materijalno jednak svim istovjetnima izvan arhiva. Ulaskom u muzej taj predmet poprima naizgled proturječan karakter: u muzeju on je neizmjerno vrijedan jer stoji za sve ono što jos nije pohranjeno u arhivu, a prema egzomuzealnoj zbilji on nema poseban značaj jer je u njoj on samo jedan od više takvih istovjetnih predmeta. Moderna umjetnost, radeci na formalnoj različitosti i materijalnoj istovjetnosti (recimo pisoaru preimenovanom u umjetnički rad), upravo radi na tom normativnom zahtjevu muzeja. Inovacijski proces nadmašivanja izmedu historijske avangarde koja pokusava ostaviti za sobom umjetnost u muzeju, i muzeja, koji uspijeva apropriirati odmetnicke pokušaje avangarde, postaje time generatorom povijesti, novo nastaje protiv arhiva, ali ulaskom u arhiv. Odnosno logika arhiva postaje generatorom kulturne produkcije generičke povijesti univerzalne emancipacije.

■ The avant-garde - stepping outside a museum into a museum. If we try to give a summary of this project, we will not deny that the avant-garde failed to effectvate its calling, to totally found a reality was not its feat, but that of competing political totalitarian projects, that, once in power, constrained, as it is due to happen when one competing total claim gains an upper hand, its pretension to social transformation. Nor did the avant-garde succeed in ping step outside art. At least in part. For immanent reasons.Namely, the art it wanted to leave behind was found in the museum collections of the time. Limitations for a political project of art were not so much in the structure of extra-artistic reality. It was rather the traditional artistic conventions that presented an obstacle to its stepping outside art.

Consequently, prior to effecting a social change, it had to escape the strangle hold of the museum. So it directed its iconoclasm towards the latter. Its strangle hold, however, was not to be escaped. Today, we know the avant-garde art as a historical phenomenon from museum collections, from catalogues, as style formations and examples, therefore as entirely integrated into the tradition. However, its failure in the struggle with the museum is not complete: in the avant-garde's treason of art the "logic of collection", to come back to Groys's insights [2], changed its underlying principle - if before it used to collect artworks that reaffirmed the canon, now it will collect artworks that bring novelty in comparison with all that is already archived in the collection.

And this newly created logic is governed by two principles - 1. the principle of inclusion in accordance with which the museum tends to exhaustingly representing objects from the exomuseal reality, 2. the principle of presentation in accordance with which it - because of not being able to archivise the entire exomuseal reality - assigns the function to an object to stand for all other objects of its kind. Thus, the museum normatively archivises an object that is 1. formally different from all the archivised ones and 2. materially identical to all of the same kind outside the museum. By entering the museum, this object assumes a seemingly contradictory character: in the museum it is infinitely valuable because it stands for all that is not in the museum, whereas in the exomuseal reality it has no extraordinary value because it is just one of many of its kind. Modern art, by working on the formal difference and material identity (say a basin being dubbed work of art), is working exactly towards this normative claim of the museum. Process of innovation through mutual overbidding between the historic avant-garde, that is intent at leaving behind the art in the museum, and the museum, that succeeds in co-opting the renegade attempts by the avant-garde, thus becomes the generator of history: the new is created against the archive only to enter the archive. That is, the logic of archive becomes the generator of the cultural production of the generic history of universal emancipation.

■ Energija - kako iz situacije do događaja? Kasnije ću se još vratiti na uvide u strukturu logike zbirke, ali prije toga valja podrobnije razmotriti jednu drugu odliku historijskog javljanja procesa inovacije u muzeju. Suvremeni muzej začet je u 18. stoljecu diferencijacijom tzv. sobe s umjetninama na prirodoslovne, arheološke, umjetničke i znanstveno-tehničke zbirke. Dok su ti raznorodni predmeti u zbirkama ranijih stoljeca tvorili mikrokozam korelacija, tada započinje izmještanje važnosti pojedinačnih predmeta iz zbirke prema izvanjskoj zbilji, uz duboke popratne društvene i znanstvene promjene [3]. No svoj krajnji zamah to izmještanje dobit će konačnim ulaskom inovacijske logike u zbirke kada će zbirka predmete preuzimati procesom dekontekstualizi-ranja iz zbirke - ono što nece spadati u kontekst zbirke ulazit ce u nju

Ta je odlika avangarde značajna jer ukazuje na sudjelovanje procesa inovacije i umjetničkih procesa u procesima diferenciranja u moderni - pribjegnemo li pojmovniku Brune Latoura - u umjetničko-znanstveno-društvenoj refleksiji koja dehibridizira odnose između prirode ljudi i tehnike i u umjetničko-znanstveno-društvenoj proizvodnji koja hibridizira odnose između prirode ljudi i tehnike

Čini mi se da su endogeni proces dekontekstualiziranja i egzogeni proces dehibridiziranja, i sad dolazim na problem odnosa dvaju pojmova stavljenih u naslov ovog teksta - energije i emergencije onaj okvir u kojemu u teorijski diskurs ulazi pojam energije Naime čini mi se da se u njemu kristalizira odnos pojedinačnog djelatnika i društvenog sistema u njihovoj krajnjoj redukciji Djelatnik je konačno reduciran u procesu diferenciranja na antropološki minimum biopolitičkog subjekta (odnosno, poigramo li se riječima, bioredukta) društveni sustav konačno je reduciran na procesualni minimum logike kapitala Odnos tako reduciranog djelatnika i tako reduciranog društvenog sustava postaje latentnim jamcem mogućnosti inovacije Pretpostavka je naime da kada to dvoje dosegnu krajnju saturaciju sistemskog djelovanja recimo razmjene između umjetnika koji stvara i arhivom sankcioniranog umjetničkog okvira u kojemu on stvara oni će moći proizvesti ili onaj suvišak života ili onaj suvišak kapitala koji bi doveo do događaja koji će napraviti rez i preokret u situaciji Pitanje emergencije energetski diskurs proizišao iz avangarde rješavat će dakle strategijom intervencije u saturiranu situaciju Na potencijalnu disponiranost unutarnjeg odnosa djelatnika i sistema odgovor će moći jamčiti samo suverenim decizionizmom izvana Tako u paradoksalnom obratu upravo onaj diskurs koji kreće od disponiranosti situacije za promjenu računa s odlukom koja izuzima iz situacije

■ Energy - how an event intervenes in a situation? I'll return to the insights into the structure of the logic of collection, but before that, another characteristic of the historical emergence of the process of innovation should be examined closely. The contemporary museum was founded in the 18th century through the differentiation from the cabinet of curiosities into collections of natural, archaeological, artistic and scientifico-technological objects. While in earlier centuries these heterogeneous objects formed a microcosm of correlations, at that moment a displacement of the importance of individual objects from the collection towards the exomuseal reality commences, leading to far-reaching social and scientific changes However, this movement of dislocation will receive its full impetus only once the collection starts to appropriate objects through the process of decontextualising them from the collection - only the object that doesn't belong to the context of collection can enter into it

This characteristic of the avant-garde is of some importance because it beacons to the role of the process of innovation and of the artistic practices in the differentiation process in the modernity, that is - if we resort to the vocabulary proposed by Bruno Latour - in the artistic-scientific-social reflection that de-hybridises the relations between nature, technology and humans and in the artistico-scientifico-social production that hybridises relations between nature, technology and humans.

It seems to me that the endogenous process of decontextualisation and the exogenous process of dehybridisation create, and now I come to the problem of the relation between the two concepts placed in the title of this text - energy and emergence, a frame where the concept of energy enters in the theoretical discourse It is here that the relation of the individual agent and the social system in their final reduction is crystalised. Of the agent finally reduced in the process of differentiation to the anthropological minimum of the biopolitical subject (that is, if we are to pun, bioreduct), of the social system finally reduced to the process minimum of the logic of capital. The relation of the agent and the social system thus reduced is a latent guarantee for the possibility of innovation. The presupposition is, namely, that when those two reach the extreme saturation of systemic functioning - say of the exchange between the artist that creates and the artistic framework she/he create in, as sanctioned by the archive - they will be able to create either that surplus of life or that surplus of capital that would lead to an event marking a break with or a turn in the situation. The energetic discourse, that was created in the make of the avant-garde, will consequently resolve the question of emergence with the strategy of intervention in the situation. To the potential disposition of the inner relation between the agent and the system of power, it will be able to guarantee an answer only in the sovereign decisionism from the outside. Thus, in a paradoxial turn, it is the very discourse that presupposes the disposition of the situation for a change that counts on a decision that exempts it from the situation.

02 globalizacija
kao muzealizacija
globalisation
as musealisation

■ Globalizacija - kulturni projekt Politički zadatak veceg djela prethodnog stoljeća bila je transformacija društvene zbilje i u njemu je sudjelovala avangarda kao kulturni projekt univerzalne političke emancipacije No na kraju stoljeca taj zadatak odmjenjuje novi vid političko-ekonomske emergencije - globalna integracija svijeta A ta promjena na politickom horizontu donosi obrat u paradigmi procesa emancipacije a time i u uvjetima unutar kojih umjetnost kao sistem može strateski djelovati

Naime, ako je polazište politicke emancipacije svojedobno glasilo valja emancipirati ljudski rod od uzroka društvene nepravde da bi se emancipiralo pojedinačne skupine od obespravljenosti, današnji transnacionalni politicki procesi polaze od toga da valja emancipirati sve pojedinačne skupine ne bi li se naposljetku i emancipirao ljudski rod Projekt univerzalne emancipacije zamijenio je projekt partikularne emancipacije, a procese nalaženja novog univerzalnog političkog subjekta zamijenilo je nalaženje novih partikularnih kulturnih subjekata Stoga je globalizacija eminentno

■ **Globalisation - a cultural project The political task of the greater part of the last century was the transformation of social reality, and the avant-garde participated in it as a cultural project at universal political emancipation At the end of the century, however, this task is replaced by a new kind of political-economic emergence - by the global integration of the world And this change on the political horizon entails a shift in the paradigm of emancipation process, and a concomitant shift in the conditions art as a system can strategically act in That is, if the starting ground for the political emancipation used to be: human kind should be emancipated from the cause of social injustice in order for all individual groups to be emancipated from the injustice, the transnational political processes of today assume that all the individual groups should be emancipated first in order for human kind to be emancipated in the end. The project of universal emancipation is replaced by the project of particular emancipation, and the processes of inventing a new universal political subject is replaced by the invention of new particular political subjects This is why globalisation is eminently a process of cultural innovation. Let me explain in detail what I mean by this**

■ Kulturalizacija politike muzealna logika van muzeja Čini se da taj politički proces kulturne inovacije počiva na dva pravila koja su simetrična pravilima inkluzije i prezentacije kojima se vodi muzej 1 ekspanzija koja nastoji zahvatiti što veci broj različitih nacionalnih i transnacionalnih zajednica na sto vecem globalnom teritoriju, 2 reprezentacija koja nastoji omogućiti jednako sudjelovanje u upravljanju procesima ekspanzije I kao sto je muzej formalnom inovacijom u avangardnoj umjetnosti razrješavao proturječje u objektu koji nije u arhivu a u njega ulazi, tako i globalizacija inovacijom novih kulturnih subjekata nastoji razriješiti napon u subjektu koji se razlikuje od onih u procesu globalizacije a ulazi u njega

No dok je inovacija prije dekontekstualizirala objekt od arhiva ona sada rekontekstualizira subjekt u kulturne razlike unutar globalne zajednice Ona tako - kako pokazuju sociolozi poput Ulricha Becka - proizvodi hibridna iskustva kao sto su tzv paralelne biografije multiplicira identitete u pojedincu, disocira ga od starih nacionalnih solidarnosti i uključuje istodobno u različite transnacionalne identitete prema njegovim širekulturnim odlikama (govora, životnog stila, razonode, i sl.)

S obzirom na takvu inherentnu kulturnu logiku globalizacije moguće je ustvrditi da je ona svojevrsno koloniziranje egzomuzealnog prostora muzealnom logikom, muzealiziranje društvene zbilje. Time model avangarde kao kulturnog projekta univerzalne političke emancipacije danas dobiva konkurenciju u političkom projektu partikularne kulturne emancipacije u vidu globalizacije. A njenu strategiju da potencijalnu disponiranost za transformaciju paradoksalno jamči suverenim decizionizmom, zamjenjuje kulturna strategija aktivne disponiranosti novih subjekata za samopredstavljanjem u globalnom muzeju kulturnih razlika. Novi kulturni subjekti upućeni su, ne bi li zajamčili svoje sudjelovanje u globalizacijskim kulturnim procesima, na tautološko ukazivanje svoje različitosti 4. Dakle, ne strategija biopolitičke redukcije, nego strategija kulturne reprodukcije. Ne čudi stoga što pojam energije ulazi u popularni kulturno-teorijski diskurs ili kroz predodžbu biološke reprodukcije kulture u vidu tribalizacije u tehno kulturi, ili u vidu evolucionizma u društvenim znanostima, odnosno kroz hipostaziranje kulturne reprodukcije života transgeneričkim učincima biotehnologije.

■ Culturalisation of politics - museal logic outside the museum. It appears that the political process of cultural innovation is based on two rules that are symmetric to those of inclusion and presentation that regulate the functioning of the museum: 1. expansion that strives to include as many different national and transnational communities as possible on as great global territory as possible, and 2. representation that strives to enable an equal participation in the processes of expansion. And just as the museum availed itself of the formal innovation in the avant-garde art to resolve the contradiction in the object that is not included in the archive yet enters into it, globalisation avails itself of the innovation of new cultural subjects to resolve the tension in subjects who are different to those already taking part in the process of globalisation yet about to enter into it.

While before the innovation decontextualised the object from the archive, now it recontextualises the subject in the cultural differences within the global community. Thus it - as demonstrated by the sociologists such as Ulrich Beck - produces hybrid experiences in form of so-called parallel biographies, multiplies identities within an individual, dissociates her/him from hers/his old national solidarities and includes her/him into various transnational identities in accordance with their broader cultural dispositions (language, life style, pastimes, etc.). Considering this inherent cultural logic of globalisation, one could claim that it is a kind of colonisation of the exomuseal space with museal logic, a kind of musealisation of the social reality. Herewith the model of the avant-garde as a cultural project of universal political emancipation finds nowadays a competition in a political project of the particular cultural emancipation in the guise of globalisation. And its strategy to paradoxically guarantee the potential disposition for the transformation by sovereign decisonism is supplented by the cultural strategy of active disposition of new subjects for self-representation in the global museum of cultural differences. New cultural subjects, in order to guarantee their participation in the cultural processes of globalisation, have to resort to the tautological indication of their difference[4]. So, not to the strategy of biopolitical reduction, but rather to the strategy of cultural reproduction. No wonder then that the concept of energy finds its way into the cultural-theoretical discourse either through the representation of biological reproduction of culture in the guise of tribalisation in techno culture or in the guise of evolutionism in the social sciences, or through the hypostasis of cultural reproduction of life in the guise of transgeneric effects of biotechnology.

03 muzej
protiv muzeja
museum
against museum

Ako je historijska avangarda povlačenjem u muzej pred konkurencijskim totalitarnim projektima povukla za sobom i umjetničke strategije reflektiranja drustvene zbilje u muzej, danas su umjetničke strategije zbog muzealne logike egzomuzealnog prostora prisiljene na daljnji uzmak. Naime, suočene s dilemom predstavljati one bespriziorne društvene činjenice koje još nisu predstavljene u velikom muzeju globalnog tržišta te ih time uvesti u kulturnu logiku svjetskog tržišta umjetnosti i lišiti ih emancipatornog potencijala njihove bespriziornosti zbog koje i jesu privlačne muzejskim postavima, ili predstavljati one (neo)avangardne transgresije koje je muzej već apropriirao, odnosno predstavljati vec predstavljano *tout court*. (Ne čudi sto upravo dvije vrste muzealnog predstavljanja doživljavaju globalnu konjunkturu: predstavljanje bespriziorne umjetnosti, recimo, istočne Europe, ili predstavljanje bogatih zbirki priznatih remekdjela. Muzej, dakle, kao egzotična soba čuda ili kao *theme park*. Umjetnici kao psi koji grizu i vandali koji se opiru ulasku u muzej ili umjetnici koji plastificiraju ili balzamiraju). Dakle, muzej je pred dvostrukom ucjenom: ili reproducirati muzealnu logiku ili reproducirati produkciju velikog muzeja društvene zbilje. Suvremena umjetnost stiješnjena je između univerzalne utopije avangarde i partikularne pantopije spektakla. A između potencijalne disponiranosti za događaj i aktivne disponiranosti za ponavljanje, ona - potencijalno indisponirana poput Bartlebya, junaka eponimne Melvilleove pripovjetke - ne bira

If the historic avant-garde in its withdrawal into the museum before the competing totalitarian projects took along the artistic strategies of reflecting the social reality, the artistic strategies of today facing the museal logic of the exemuseal reality are forced to take another step back. That is, facing the dilemma whether to present those un(re)presentable social facts that are still not presented in the great museum of global market, thereby introducing them in the cultural logic of the world art market and stripping them of the emancipatory potential of their un(re)presentability that makes them interesting for the museum collections in the first place, or to present those (neo)avant-garde transgressions that the museum already appropriated, that is the already presented tout court (No wonder that these days two forms of exhibition experience a global economic success: either presentation of the un(re)presentable art, say from East Europe, or presentation of rich collections of famed masterpieces. So, the museum is either a chamber of curiosities or a theme park. Artists either as dogs that bite and vandals that refuse to enter the museum or as plastinators or embalmers). Museum is thus facing a double extortion: either to reproduce museal logic or to reproduce the production of the great museum of social reality

Contemporary art is straitened between the universal utopia of the avant-garde and the particular dystopia of the spectacle. And between the potential disposition for the event and the active disposition for repetition, it - potentially indisposed like Bartleby, hero of Melville's eponymous story - refrains from chosing

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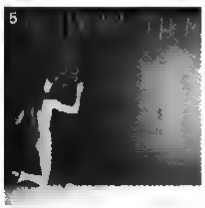
1 Meg Stuart 2 Meg Stuart Appetite 3 Jérôme Bel 4 Jerome Bell The Last Preformance 5 Jerome Bel Jérôme Bel








Neki kritičari skloni su optužiti umjetnost da nije nova "Sve smo to već vidjeli sedamdesetih ili "Nam June Paik napravio je to još 1963" kao da su bili ondje ili da se trebamo diviti njihovu neizmjernu iskustvu. No nije li iznimno neugodno čuti nekoga kako s ponosom izjavljuje da je vidio nekoga da se razodijeva u garsonijeri još 1956? Inteligentni gledatelj upravo je onaj koji doživljava razlike: onaj koji je u stanju protumačiti nešto što izgleda isto kao nešto drugo, staro ili novo, što se već smatra nezanimljivim. Kad Roland Barthes pише o smrti autora, posve je jasno da u tekstu ili umjetničkom djelu novo više nije djelo nego čitatelj. Čitatelj neprestano mijenja poziciju: svaki put kad otvori knjigu, svaki put kad se suoči s umjetničkim djelom on se suočava s novim tekstom. Što god umjetničko djelo o nama mislilo i kakvu nam namjenu nalazilo u sudonosu je s onim što mi o njemu mislimo i kakvu mu namjenu nalazimo: svaka je stabilnost privremena i lokalna. Drugim riječima: da citiramo manje poznatoga grčkog filozofa: "U istu rijeku nemoguće je ući i jednom, a kamoli dvaput" - što znači da prekonti umjetnika što ponavlja povijest isto je kao i objaviti vlastitu nesposobnost preiscitavanja. Riječima Rolanda Barthesa: "Nema drugog vremena osim vremena izričaja i svaki je tekst zauvijek napisan ovdje i sada" [1] Sjećam se: vodio sam intervju s flamanskim redateljem Janom Fabreom i pogriješio upitavši ga za njegov stav o kazalištu post main streama - pitanje je možda naivno, ali bar je bilo iskreno. Dotični me umjetnik pogledao i rekao: "Ja sam posljednji avangardist, ne salim se." Moram reći: zaprepastilo me to - mislio sam da je avangarda pojam na koji se više nismo usuđivali ni pomisliti, a kamoli propagirati ga. Još nisam shvatio odgovor Jana Fabrea: no još je zanimljivije pitanje zašto je njec avangarda tako primamljiva. Posljednjih nekoliko godina s podtekstom ljubavi i mržnje izgovara se u znak nužnosti bnsenja njezina nasljeđa usporedo s potragom za novom inačicom koje se najčešće traži kroz rekfikaciju šezdesetih.

U raspravi za vrijeme održavanja Springdancea 1999. o iznenednom zanimanju za sezdesete i Judson Church, Meg Stuart izjavila je da današnji ples ovo razdoblje shvaća s popnlicno romantične točke gledišta, baveći se potrebom za kritičnijim stavom. Koristimo li možda Judson Church kao strategiju obrane vlastitoga rada, a da nismo predobro upoznati s razdobljem o kojemu je riječ, ili je možda nužno osvmuti se prema prošlosti: ne kako bismo sami sebe potvrdili, nego kako bismo mogli artikulirati zajednickim jezikom ono čime se danas moramo pozabaviti kad je rijec o nama samima, ali i publici? Shvaćanja "avangardnih" pokreta s vremenom su se, kao što je i logično, mijenjala: u tijekom cijele njihove povijesti možemo pratiti kako se avangardom koristio manje-više svaki ekspresivni pokret, kao i neki ideoloski, politicki ili kulturni ispravni stavovi. U svakom slucaju moze se reci da postoje uocljive veze s provokacijom i subverzijom, neovisno o pozitivnim i negativnim konotacijama. Prije samo nekoliko godina, 1996, Donald Kuspit, profesor povijesti umjetnosti na Drzavnom sveučilištu u New Yorku, piše da "avangarda označava pobjedu adolescencije nad zrelošću, prerasloga djeteta-umjetnika nad odraslim - istinski humanim i istinski kreativnim - covjekom" [2] - što s jedne strane sugerira malome Janu kako je vrijeme da prestane biti balavac i odraste, a s druge pak da se profesor Kuspit ne snalazi s knjigama napisanima poslije 1960. Kuspit nastavlja: "(avangarda) je pobjeda smrti i ubojstva nad životom i ljubavlju" [3], a ja cu si na to dopustiti mali smijesak: prisjecajuci se slike Johna Lennona i Yoko Ono kako sjede na svome bracnom krevetu okruzeni novinenma i zazivaju mir, mir i opet mir. Ili, uz osunčani trecek neivnosti, podastirem i mali savjet s potpisom Johne Cagee: "Ova drama, međutim, jest potvrda života, a ne pokušaj da se iz kaosa stvori red niti da se poboljše stvaranje: nego tek nečin pristupa životu koji zivimo i koji je tako izvistan jednom kada mu s puta uklonite vlastiti mozak i žudnje i pustite ga da se odvija prema vlastitu nahođenju." [4] Avangardom

Some critics tend to accuse art-works of not being new. "Well, we've seen it already in the '70s" or "Nam June Paik did that in 1963", as if they were there or their enormous experience were something to admire. But isn't it really embarrassing to hear somebody proudly announce having seen somebody undress in a loft around 1956. The clever spectator is rather the one who experiences differences, who can interpret what looks the same as something else, be it new or old.

When Roland Barthes writes about the death of the author it is quite clear that what is new in a text or a work of art is no longer the work itself but the reader. The reader is constantly changing positions, every time he opens his book, every time he is confranted with a work of art he is confronted with a new text. Whatever a work of art makes of us and how it makes use of us is continuously negotiated with what we make of it and how we make use of it: any stability is temporary and local. Or in other words, quoting some less known Greek philosopher: "You can never step into the same river once, never mind twice", meaning that to reproach an artist for repeating history is to announce one's own incapacity for re-reading. In Roland Barthes' words: "There is no other time than that of the enunciation and every text is eternally written here and now."[1] I recall conducting an interview with the Flemish director Jab Fabre, making the mistake of asking for his opinion on the post main-stream theatre: perhaps a very naïve question but it was at least an honest one. The artist looked at me and said "I'm the last avant-gardist, and I'm not joking." I must say I was a bit astonished as I thought the avant-garde was a term we didn't even dare to think of anymore and were certainly not expecting any card-carrying memebers. It is still difficult to understand Jan Fabre's answer but what is more interesting is how and why this word avant-garde is so appealing. With a love-hate subtext, the last few years pronounced it necessary to wipe out the heritage: at the same time looking for a new version of it: usually sought for through a reification of the '60s. In a discussion during the Springdance festival 1999, on the recent interest in the '60s and the Judson Church, Meg Stuart stated that dance today is embracing this period from a rather romantic point of view, addressing a need for a more critical position. Are we perhaps using the Judson Church as a strategy for defending our work without having enough knowledge of the period in question, or it is necessary to look back into history, not to confirm ourselves, but to be able to articulate in a shared language what it is that we today need.

se općenito smatraju dva razdoblja umjetničke djelatnosti u dvadesetom stoljecu. Prva, takozvana povijesna avangarda bjesnila je tijekom prvih dvadeset godine a temelji se na kritici umjetničkih konvencija. Središte je pokreta u Francuskoj, e središnji je čovjek Marcel Duchamp, koji se svojim ready-made radovima suprotstavio konvencijama onoga sto umjetnost može i što treba biti. Postoje naravno i drugi oblici koji se mogu uvrstiti u povijest avangarde: zbivanja oko dade, ruski konstruktivizam itd. No najznacajnija je dvostruka kritika: ne formalnoj razini onoga što tvori umjetnicko djelo i na onoj drugoj, društveno politickoj funkciji umjetnicke djelatnosti. Druga avangarda, ili neoavangarda, koja se velikim dijelom oslanja na Duchampa i druge, izravno je povezana s New Yorkom i sezdesetima, godinama koje su se podjednako bavile dvostrukom kritikom: formalne i drustveno-političke referencijalnosti: prva kroz minimalizam i istrazivanje temelja njihovih pripadajucih izricaja, a druga hepeninzima i performansima koji su prelazili granice između znaka i označitelja, izvođača i gledatelja, umjetnosti i svakodnevnog zivota.

Za oba je razdoblja, međutim, znakovita cinjenica da su radikalno primjenili poimanje umjetnosti. Nakon Duchampove "Fontane" umjetnost više nije bila ista, nakon "Gettyjeva groba" Franka Stelle umjetnost se promijenila, nakon "Oka/Tijela" Carolee Schneemann umjetnost vise nije bila prepoznatljiva. No sto se dogodilo poslije toga?

Poznata je Marxova izreka da je prva revolucija uvijek tragedija, a druga farsa. Meleni problem predstavlja činjenica da tragedija uvijek zahtijeva i drugi cin, u kojemu se zagonetka rješava, dotle farsa mora teci u nastavcima, i gledatelj moze u nju po potrebi uskakati i iz nje iskakati bez osjecaja gubitka ili odvojenja. Neoavangardni pokret, koji se smatra farsom, traje vec predugo i zaljepio se ze umjetnost kao prezvakana bljutava žvakaca guma. Veze li nas možda jos njegov zavjet, čak i otkako su postmodernizam i popkultura dokrajčile subjekt, autentičnost, a nedavno i tijelo, jednim brzim i

mp izvnim hlebem? Godine 1970 Lou Reed Velvet Underground pjevali su "Ja vjerujem da je čovjek ono što zamjecuje / Ono što dolazi bolje je od onoga što je bilo prije" Pop-kultura bavi se subjektom i otkriva da "Tijelo ne može odrediti umu da misli niti može um odrediti tijelu da se miće niti da počiva niti ista drugo ako išta drugo uopće postoji" (Spinoza Etika III stavak 2) no dok god se mijenjamo bar nam nace biti dosadno Da je Velvet Underground dobio šansu da vlada svjetovima avangarda bi bila povijesna cinjenica baš kao i parni stroj no čini se da se revolucionarna masa koja je djelovala u prvoj fazi ne želi odreći svoga čeda Pjesmu Velvet Undergrounda moguće je tumačiti i pristupivši joj kao simptomu načina na koji kasni kapitalizam prisvaja inkorporira i troši prijestupništvo i besprizorne svjetonazore i pretvara ih u pomodni šik kao tekav i to s takvim apetitom da je subverzivni impuls prijestupništva vec tada postao nemoguc ili ce u sadamdesetima to postati ili kao što je rekao Philip Auslander nema više kulturnih granica koje se mogu prijeci u "naizgled beskonacnom horizontu multinacionalnog kapitalizma" [5]

Naravno nije moguće mijenjati povijest ali to ne znači da se prema njoj ne možemo odnositi s malo ironičnog odmaka "Ono bitno nije - kao što prepretpostavlja hermeneutika - prošlost i njezino osuvremenjivanje, niti - kao što pretpostavlja utopizam - buducnost i njezino predviđanje - nego ono sada i danas" [6]

Malo kasnije 1971 David Bowie objavio je pjesmu "Andy Warhol" na albumu Hunky Dory Bowie je na ovitku pozirao u super cool pop opremi a zvučao je poput konstantno uslagirenog šminkera Snimka i miksanje zvučali su kao sirova prva verzija koju nema potrebe popravljati ili pročišcavati a u pjesmi se nalaze sljedeci stihovi

Andy Warhol looks a scream
Hang him on my wall

Andy Warhol...Silver screen
Can t tell them apart at all
(David Bowie Andy Warhol)

Dvije ikone pope u jednoj slici slika u kojoj se autentičnost i biografija, umjetnost i karizma stapaju poput mješavine Ronalda Reagena i Cher s kriškom limete i kišobrančićem Rezultat nije bio histerično cerekanje koje se bori s neprikladnim predstavljanjem Umjesto toga to je komično poremeceno priznanje nečega što je Leo Bersani ukratko opisao kao poimanje estetike kao mazohističkog poremecaja percepcije Lijep i skladan objekt postaje pretjerano predstavljen objekt on previše postoji u jeziku kao sladak suvišak stvarnosti

Objekt fiksira i goni percepciju te ove odjekuje nabojem uloženog libida dok lijepi objekt produktivno zbunjuje predstavljanje i tjera ga u poetsko presipanje a uzvišeno je neuspješno predstavljanje bolni manjak stvarnosti koja je također razdragana navala libidinalne energije

Vracajuci se izjavi Jana Fabrea možemo se zapitati što se dogada s libidinalnom energijom ked besprizorno deriste to prestane biti Mozemo li tvrditi da umjetnik koji odrasta ako je to uopće moguće (pozovimo se na Donalda Kuspita) tijekom razdoblja avangarde odrasta u reakcionara u korist vlastitih sada passé subverzivnih ideja i ideala Možemo li iza adolescentnog osmijeha avangarde naznjeti sjenu gorčine ondje gdje smo nekoć mogli razaznati Ramek-djelo tako mrsko Artaudu?

Ako je avangarda kao što tvrdi Kuspit pobjeda adolescencije nad zrelošću to znači da se nova avangardna umjetnost održava uništavajući starije generacije avangarde i tako napokon po definiciji priprema vlastito uništenje Ona se pretvara u strogo evolucionarnu mašineriju gdje umjetničko djelo postaje dijelom natjecanja ili trofeja mladosti i gdje je defenzivna opsesija na neki način izopačene forma - ili agresivni

to say to ourselves as well as to the spectator

The understandings of 'avant-garde' movements have naturally changed over time, and throughout their existence we can see how they have been utilised by more or less any movement of expression, as well as a number of ideological, political or culturally correct positions. Well, to the extent that there have been detectable connections of provocation and subversion, indifferent to positive or negative connotations

As late as 1996 Donald Kuspit, professor of art history at the State University of New York, writes "avant-garde art signifies the victory of adolescence over maturity, of the oversized child-artist over the fully grown - truly human and truly creative-man" [2], which on the one hand suggests to little Jan that it's time to let go of his pickle, or plainly grow up, and on the other that Professor Kuspit has problems with books published after 1960. Kuspit continues "[Avant-garde] is the victory of death and murder over life and love" [3] and I allow myself a slight smile, remembering an image of John Lennon and Yoko Ono sitting in their wedding bed surrounded by journalists proclaiming peace, peace and more peace Or, with a sunny touch of naïvety, a word of advice signed John Cage,

This play however, is an affirmation of life, not an attempt to bring order out of chaos nor to suggest improvements on creation, but simply a way of waking up to the very life we're living which is so excellent once one gets one's mind and one's desires out of its way and lets it act of its own accord [4]

Two periods of artistic production in the twentieth-century can claim the title of the avant-garde The first, the so-called historic avant-garde, raging during the first twenty years and based on a critique of the conventions of art The movement is based in France and the central person is Marcel Duchamp, who questioned the conventions of what art can and should be with his ready-mades There are of course others formations that can be inscribed in the historic avant-garde activities around dada, The Russian constructivists and others What is of importance is a double critique, on a formal level of what constitutes an art work and on the other what is the socio-

mazohizam ostarjelog avangardnog umjetnika posve unijesna. Optužba za posesivnost međutim novoj avangardi priskribljuje naivno-utopijski stav primitivno vjerovanje u sokove provokaciju.

Kažu da ljudi više ne vjeruju u junake. K vragu i ljudi! Ti i ja, Maxe, vratit ćemo im njihove junake. (Roger Ward u Pobješnjelom Maxu)

Imajući ovo na umu kako možemo razumjeti posljednjih nekoliko godina europskog plesa i njegovu opsjednutost avangardom i sezdesetima? Pa mi ne možemo reći ništa pogotovo ništa novoga uvijek ćemo se samo oslanjati na povijest. A jedina izvedba koja može biti izvedena mješavina je preoblikovanih avangardnih stavova. No možda postoji koreografirano tijelo koje može kritizirati ovakvo poimanje gdje se umjetničko djelo etikulira neovisno o bilo kakvim estetskim kriterijima i više ne postuje izvanjske zahtjeve nego je zatrovano vlastitim mutacijama i mogućnostima i proizvodi vlastitu glazbu sastavljenu od napetosti i trvenja. Umjetničko djelo koje je kritično prema vlastitoj pojavnosti ne prema krsenju običaja i institucijama nego prema kritici gdje je gledatelj postao ključno pitanje djela pa i sam njegov subjekt. Razaznajemo li treći avangardni val kontradiktorno proveden koji za temelj ima kritiku kritike, tj. kritiku umjetničkoga djela zamišljenoga kao emocionalno utjelovljenje i umjetnika kao društvenog položaja? Ako je ples u posljednjih dvadeset godina proganjala avangarda otprije nekoliko godina počeo je postojati vlastito nasljeđe. U "Posljednjoj predstavi" Jerômea Bela pojam umjetničkoga djela nalazi se u središtu. Bel doslovno preiscitava povijest plesa, plesa koji se bavi biografijom i originalnošću ali križanjem visoke i pop-kulture kao rezultat ne nastaje istraživanje tijela nego nečini na koje se tijelo predstavlja. "Posljednje predstava" inzistira na onome što i sama jest - umjetničko djelo tvrdi da je to ono što doista želimo i da nema alternative. Želimo istinu želimo je jesti s užitkom ali Jérôme Bel vara nas nasom zudnjom za lijepim i skladnim objektom koji previse postoji u jeziku

[redacted]

fashionable chic with such an appetite that the subversive impact of transgression has or in 1991 would, become impossible. Or as Philip Auslander put it, there are no longer any cultural limits to transgress in the "seemingly limitless horizon of multinational capitalism." [5] Of course there is no chance to cut in history but that doesn't mean we can't treat it with some ironic distance, "what matters is not- as hermeneutics presupposes - the past and its updating, nor - as utopianism presupposes- the future and its prefiguring - but the here and now." [6]

A little later, in 1971, David Bowie released the song 'Andy Warhol', featured on the album Hunky Dory. Bowie posing on the cover in a superconi pop outfit, sounding like a trashy, basically always stoned, dandy. Recorded and mixed like a raw draft without any need to clean up or put through filters, presenting the following lyrics:

Andy Warhol looks a scream
Hang him on my wall
Andy Warhol, Silver screen
Can't tell them apart at all
(David Bowie/ Andy Warhol)

Two pop icons in one image, an image where authenticity and biography, artwork and charisma blur like a mix of Ronald Reagan and Cher, add a slice of lime and an umbrella. What comes out is not a hysterical giggle wrestling with the inadequacies of representation. Instead its a comically deranged confession to what Leo Bersani has summarised as a notion of aesthetics as a masochistic disturbance of perception. Where the beautifully proportioned object is an object excessively presented, in over exists in language as a sweef excess of reality. The object fixates and teases perception into resonating with a charge of invested libido, whereas the beautiful object productively perplexes presentation into poetical over-spilling, and where the sublime is a failure of presentation, a painful lack of reality which is also a joyous rush of libidinal energy.

Coming back to Jan Fabre's statement, one can wonder what happens to this libidinal energy when a bad-boy isn't a bad-boy anymore. Could one argue that the artist, so to say, growing up, if this

political function of artistic activity.

The second avant-garde, or the neo avant-garde relying to a large extent on Duchamp et al, is directly related to New York and the '60s, a period equally occupied with a twofold critique of formal and socio-political referentiality. First through minimalism and an investigation of the fundaments of the respective expressions, and second by happenings and performances crossing the conventions between sign and signifier, performer and spectator, or art and everyday life.

What was significant for both periods was, however, that they radically changed the understanding of art. After Dechamp's fountain, art was no longer what it used to be, after Frank Stella's 'Getty Tomb', art changed, and after Carolee Schneemann's 'Eye/Body' art was no longer recognisable. But what happened after that ...

A well knowe expression by Marx: the first revolution is always a tragedy, the second a farce. A little problem is that tragedy needs part two, where the enigma is solved. Farce, however, has to become a sequel, where the spectator can jump in and out without any sensation of loss or detachment. The neo avant-garde movement, regarded as a farce, has lived for far too long and clings to art as an old tasteless chewing gum. Are we perhaps still under its oath, even after postmodernism and pop-culture have finished off the subject, authenticity and recently even the body, with a shotgun aimed from the hip?

In 1970, Lou Reed and the Velvet Underground sang "I do believe, you are what you perceive / What comes is better, than what came before." Pop culture looks at the subject, and finds out that: "The body cannot determine the mind to thought, neither can the mind determine the body to motion nor rest, nor to anything else, if there be anything else" (Spinoza, Ethics, III, Prop. 2), but as long as we change, we will at least not get bored. If the Velvet Underground had had the chance to rule the world, the avant-garde would have been as much a historical fact as the steam-engine, but it seems that the revolutionary crowd active in the first phase can't let go of their baby. Another interpretation of the Velvet Underground song might be to approach it as a symptom of how late capitalism appropriates, incorporates, and consumes transgression, and bad-boy attitudes into

[redacted]

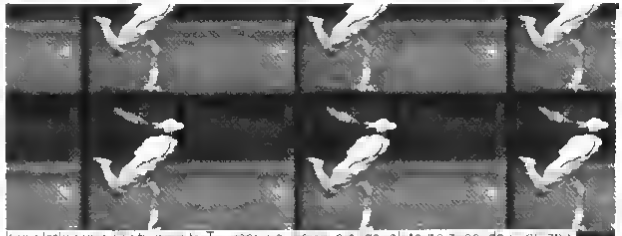
is possible (referring to Donald Kuspit), during an avant-garde epoch is growing up to become a reactionary in favour of his own, now passé, subversive ideas and ideals. Can one see a shadow of bitterness, behind the adolescent smile of the avant-garde, where we can discern the Masterpiece that was so hateful to Artaud? If the avant-garde, as Kuspit argues, is adolescence's victory over maturity it implies that the 'new' avant-garde art sustains itself by destroying older generations of the avant-garde, and thus finally by definition prepares for its own destruction.

It transforms into a strict evolutionary machinery, where the artwork becomes part of a competition or a trophy of youth, and where the defensive obsession, a somehow perverted form - or aggressive masochism - of the ageing 'avant-garde' artist is fully pertinent. The accusation of a possessive position, however, renders a naïve utopian behaviour to the 'new' avant-garde, a primitive belief in shock or provocation.

They say people don't believe in heroes anymore. Well, damn them! You and me, Max, we're gonna give 'em back their heroes. (Roger Ward in Mad Max)

With this notion in mind, how can we understand the last few years of European dance and its obsession with the avant-garde and the '60s? Well, we can't say anything, and it will certainly not be new, but will always rely on history. And the only performance that can be performed is a mix of re-modelled avant-garde attitudes. But perhaps there is a choreographed body that can criticise this notion where the art work is articulated independently of any aesthetic criteria, no longer obeying external demands but intoxicated by its own mutations and possibilities, producing its own score made up of tension and friction. An artwork critical of its own appearence, not a transgression of convention nor of institution but of the critique, where the spectator has become the key issue of the work, it not its very subject. Can we discern a third avant-garde wave, with a contradictory enforcement, that has as its basis a critique of the critique, i.e. a critique of the artwork conceived as an emotional embodiment, and of the artist as a social position?

If over the last twenty years dance has been haunted by the avant-garde, it has in the last couple of years started to respect its heritage. In The Last Performance by Jerome Bel, the notion of the



art-work itself is at the centre. Bel is literally rereading dance history, and its preoccupation with biography and originality, but, mixing high- and pop-culture, the result is not an investigation of the body, but the ways in which the body is being represented. The Last Performance insists that what it is - an art-work - is what we really want, and that there is no alternative choice. We want the truth and we want to eat it, with delight, but Jérôme Bel is cheating our desire for a beautifully proportioned object existing in language as a sweet excess of reality. There is, as a matter of fact, nothing there, but it is not empty. Nothing takes place, in the sense of addressing the spectator, the expected field of a play between the signifier and the signified seems to erode or becomes mute, and the consequence is that one cannot interpret the performance on a sensational basis, but can only negotiate with it on a discursive level.

"The Last Performance", can be understood as a re-reading or almost a translation of Roland Barthes' essay "The Death of The Author". Barthes writes:

Linguistically, the author is never more than the instance writing, just as the I is nothing more than the instance saying I: language knows a 'subject', not a 'person', and this subject, empty outside of the very enunciation which defines it, suffices to make language 'hold together', suffices, that is to say, exhausts it. [7]

Through repetition and exhaustion of assertions, playing around with identity and charisma, with capability and technique, as well as with a choreographic re-writing when the four performers are repeating a solo 'borrowed' from Susanne Linke, Bel is almost quoting Bartes, "the birth of the reader must be at the cost of the death of the author", and as a matter of fact there is not one author, i.e. Jérôme Bel (although he might be recognised as an editor), but only readers who write the text in the instant of experiencing it. The last activity on stage is a walkman announcing the name of the spectators who have pre-booked their ticket.

To follow Peggy Phelan's comprehension of performance, Bel's piece again becomes a rewriting, and one that provides a social critique. Phelan writes: "Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representations: once it does so, it becomes something other than performance". [8] performance denies an economy of reproduction and eludes regulation and control. Performance must be understood as something becoming itself through disappearance. The disappearance of the object is fundamental to performance, it rehearses and repeats the disappearance of the subject who longs always to be remembered. The ontology of performance as non-reproducible, however, implies a critique of the hierarchies of logocentrism as well as of language itself. The promise evoked by performance is a value what is lost, not the meaning but the value of what cannot be reproduced. Performance begins with the knowledge of its own failure, that it cannot be achieved. [9]

Thus, rather then dealing with the presence of the body, Jérôme Bel argues that the body is continuously disappearing, it never is but is always becoming.

Phelan's definition is appealing since it verifies performance on an ontological level and not as defined through a method of exchange between sender and receiver. Phelan on the one hand gives performance a very broad definition, but on the other in her discourse narrows it down to more or less theatrical representations, with a clear binary opposition between performer and spectator. Without pointing to more conventional theatre and concert dance, in particular, choreographic work with no clearly expressed narratives should be included here.

Phelan is furthermore threatening the hierarchical position of writing over other semiotic systems, which of course puts performance in an agreeable position for the executioner and an equally abhominable one for the critic.

Apart from a statement critical of documentation, archive and reconstruction, her discourse has problems distinguishing performance from any other human activity as long as its basis is a will to communicate. Well yes, writing and text are not one and the same thing, and performance doesn't provide a secondary medium, such as text, drama, scores or celluloid-film, but is there really such a difference, and is the difference in that case ontological?

I perform, therefore I exist. [10]

Inspecting Phelan's concept on the level of expression, it seems that performance can provide a

Kao slatki suvišak stvari i osti. Tu zapravo [illegible] nešto drugo, ali to ne znači da je prazno. Ništa ne zauzima mjesto u smislu da se obraca gledatelju očekivano polje međuigre između označitelja i označenoga narizgled se obrušava ili postaje nijemo, a kao posljedica nije moguće tumačiti izvedbu na osjetilnoj bazi, nego se s njom može komunicirati samo na razini diskursa. Posljednju predstavu mozemo shvatiti kao prebrojavanje ili gotovo kao prijevod eseja Rolanda Barthesa Smrt autora. Barthes piše:

Lingvistički gledano autor nikad nije više od slučaja koji pise kao što ja nijc nisam više od slučaja koji govori ja. jezik poznaje subjekt a ne osobu, i taj subjekt izvanredno ispraznjen od svake izjave koja ga definira dovoljan je da jezik odiži na okupu, dovoljan je dakle potpuno ga ispunjava. [7 Kroz ponavljanje i iscrpljivanje tvrdnji, igranje s identitetom i karizmom sposobnosću i tehnikom kao i s koreografskim prepisivanjem kad četiri izvođača ponavljaju solo posuđen od Susanne Linke Bel gotovo da citira Barthesa. Rođenje čitatelja mora se dogoditi na štetu smrti autora a ne postoji samo jedan autor tj. Jérôme Bel (iako ga možemo prepoznati kao urednika) nego tek čitatelji koji pišu tekst u trenutku dok ga doživljavaju. Posljednja aktivnost na pozornici jest walkman što izgovara imena gledatelja koji su rezervirali kartu. Slijedimo li shvacanje izvedbe Peggy Phelan. Belovo djelo iznova postaje prepisano djelo koje tekodei nudi kritiku društva. Ona piše: Izvedbu nije moguće spasiti zabilježiti dokumentirati: ona ne može ni na koji način sudjelovati u cirkulaciji predstavljanja predstava jednom kad se to dogodi ona postaje nešto drugo[8] Izvedba odrice ekonomiju reprodukcije i izmiče regulaciji i kontroli. Izvedbu se mora shvatiti kao nešto što poprima svoju bit kroz nestajanje. Nestajanje objekta temeljno je za izvedbu ono uvježbava i ponavlja nestajanje subjekta koji čezne da bude zauvijek zapamcen. Ontologija izvedbe kao neponovljive pojavnosti međutim sugerira kritiku hijerarhija logocentrizma kao i jezika samog. Obećanje koje priziva izvedba sadrži se u vrednovanju onoga sto je izgubljeno ne značenja nego vrijednosti onoga što se ne može ponoviti. Izvedba počinje s prepoznavanjem vlastita neuspjeha priznanjem da ne može biti postignuta. [9] Tako Jérôme Bel umjesto da se bavi prisutnošću tijela tvrdi da tijelo neprestance nestaje nikad ne postoji nego uvijek samo postaje. Definicija Peggy Phelan privlacna je jer verificira izvedbu na ontološkoj razini umjesto da je definira preko razmjene između pošiljatelja i primatelja. Ona s jedne strane izvedbu veoma široko definira no s druge je strane u svojemu diskursu suzava na manje-više kazališno predstavljanje s jesnom binarnom oprekom između izvođača i gledatelja a da ne ukazuje na konvencionalnji teatar i koncertni ples. Ovdje posebice treba obuhvatiti i koreografski rad bez jasno definiranih narativa.

Peggy Phelan nadalje u opasnost dovodi hijerarhijsku poziciju pisma nad drugim semiotičkim sustavima što naravno izvedbu dovodi u povoljan položaj ze izvođača i isto toliko mrzak za kritičara. Osim izjave kritične prema dokumentaciji arhivu i rekonstrukciji u diskursu Peggy Phelan problematično je razlikovanje izvedbe od svake druge ljudske aktivnosti dok god je njezin temelj volja za komuniciranjem. Naravno pismo i tekst nisu jedno te isto i izvedba ne nudi sekundarni medij poput teksta drame glazbe ili celuloidnog filma no postoji li doista ta razlika i je li ona u tom slučaju ontološka?

Izvodim dakle postojim. [10]

Propitujući koncepciju Peggy Phelan o ekspresivnoj razini čini nam se da izvedbe može ponuditi dijalektičku sliku tj. konstelaciju objekata ili događaja koji otkrivaju ili razotkrivaju tragove vlastitih laznih obecenja vlastitog tajnog službovanja senjarjame logocentrizma. Takva je dijalektička slike objekt/događaj koji pokazuje predstavu. Ona nagoni gledatelja/čitatelja da ponovno razmisli - da pogleda još jednom[11] Izvedba

komunikacija između čitanja gledateljskog subjekta i objekta koji se slama, između privatnog i radikalno javnog, posve ispisanog krajolika i na sekundarnoj je razini pitanje poimanja subjektova želje da ga vidi drugi.

Za Peggy Phelan izvedba postoji upravo u onom času dok se stvara/izvodi i istodobno propada u ponor prazninu koja za sobom ne ostavlja ništa o čemu bi gledatelj mogao razmišljati. Izvedba daje sve u jednom času i odnosi sve sa sobom natrag u svoj mračni ponor nesvjesnost. Možemo ustvrditi da je definicija izvedbe Peggy Phelan suprotna definiciji fotografije. Izvedba daje život i nestaje a fotografija uzima život i ovjekovječuje. Peggy Phelan tvrdi da izvedba prijeti ekonomiji koja se temelji na reprodukciji robnih razmjena jer neprestano odstupa od svojih osnovnih uvjeta i kadra je stvoriti raspojo u vlastitoj strukturi tj. da je ograničenje kapitalizma kapitalizam sam po sebi. Taj je model prvenstveno usmjeren prema pisanju o izvedbi nečemu što u tekstu Peggy Phelan postaje nemoguće u smislu da mi ne pišemo o izvedbi nego je pokušavamo zarobiti kroz jezik koji uopće nije pretvoriv. Tekev čin prevođenja nije iznimka i svaki kritičar koji se bavi neom što nije čisto pisanje iskusio je frustraciju koja nastupa kad recenziju treba obojiti. No Peggy Phelan ide još dalje i mada ne eksplicitno postavlja pitanje kako se osloniti na dokumente arhive govorkanje i pisanje na ontološkoj razini. Budući da izvedba neprestano nestaje tj. izmiče hijerarhiji pisanja ona se također nudi ideološkoj uporabi ili zlouporabi. Izvedba je kritična no ona ne može ostati i zauzeti za sebe i ovdje Peggy Phelan postaje redundantna ili možda možemo iščitati u tome za ironičnu utopiju između redaka njezina teksta na kraju kojega ona svu izvedbu? Dok izvedba nestaje i izmiče pisanju ona postaje nedodirljiva kritici, osim analitičkoj antideskriptivnoj kritici koju u principu ne zanima sama izvedba nego njezina sposobnost da odigra ulogu intelektualnog katalizatora[12]

Moguće je čak i to da Jérôme Bel ne predstavlja tijelo koje nastaje nego tijelo koje

'dialectic image', i.e. a constellation of objects or events that reveal or expose the traces of their false promises, their secret service to the dreamscapes of logocentrism. This dialectic image is an object/event, which shows the show. It provokes a viewer/reader to think again - to take a second look. [11] Performance communicates between the viewing subject's reading and the cracking object, between a private and a radically public, fully inscribed landscape, and is on a secondary level a question of the notions of the subject's desire to be seen by the other. To Phelan performance exists in the very moment when it is being created/performed and at the same time dives into a void, an emptiness leaving nothing for the spectator to contemplate. Performance gives all in one moment and brings everything back into its dark abyss, i.e. the unconscious. One could also argue that Phelan's performance definition is the opposite of photography: performance gives life and disappears, when photography takes life and eternalises. Phelan argues that performance threatens an economy based on reproduction and commodity exchange because it constantly withdraws from its basic conditions, and might create a rupture in its basic structure i.e. that the restriction of capitalism is capitalism itself. This model is primarily directed towards writing on performance, something that in Phelan's text becomes impossible in the sense that we are not writing on performance but are trying to capture it through language that is not convertible at all. This act of translation is not exceptional and every critic involved with something that is not pure writing has experienced frustration when trying to give colour to a review. But Phelan is going further and is, however, not explicitly posing a question of how to rely on documents, archives, gossip and writing on an ontological level. As far as performance is constantly disappearing, i.e. is escaping the hierarchy of writing, it also opens itself to any ideological use or abuse. Performance is critical but it can't stay and argue for its wellbeing, and here Phelan becomes redundant, or can one read a sense of ironic utopia in the shadows of Phelan's text, where she is in the end protecting performance. As performance disappears and evades writing it becomes untouchable for criticism, except for analytical anti-descriptive critique that in general is not interested in the performance itself but in its capacity as intellectual

catalysator. [12]

Is it even possible that Jérôme Bel isn't presenting a becoming body, but rather a body that to a certain extent, ceases to exist through a denial of any sequence of signifier-signified relationship at all, i.e. excluding any capacity for interpretation or rather desire directed towards the activity on stage.

But what if there is something performance leaves behind and what if it is this leftover that is the critical implement of performance? Waiting for Godot would be a proper reference, or Kafka's bureaucracy in The Process, or the eternal process of nothingness in The Castle, but performance is not about entropy of value nor failure or a shortcut. The interest of performance is not to expose the incapacity of a structure, but to insert signifiers, or the lack of them, to the extent where it becomes impossible to find an appropriate *signifié*. An overflow, or a lack, of signifiers that render performance unreadable, and where the communicative act, its directions and conventions are being questioned on the level of perspective and its relationships to power, gender, ethnicity, sexuality etc.

"I see only from one point, but in my existence I am looked at from all sides", writes Lacan, [13] depicting that the seer is always accompanied by a certain perspective: authoritative or not, phallic or not, and is also blindsided from that perspective.

The degree to which the seer is invisible, shrouded in the detached authority for his dislocation. Is the degree to which he bears authority within the terms of perspective, but it is also precisely the degree to which he is blind-sided - vulnerable to be caught seeing. To be caught seeing, to be rendered visible, is ironically to be blinded or, within the term of the perspectivalism, to lose one's prerogative as disinterested viewer. To be rendered visible is to be rendered blind, to be feminised, which is to say castrated. [14]

In other words, performance after the avant-garde and the impossibility of transgression is not interesting, on a primary level, as matter of form nor of content, but as frame. A frame that no longer feels any need for an interpretation based on emotional sensations or taste, but has become

To odlučenje mjere prestaje postojati kroz odricanje niza oznaka i izriječa označenoga itd., tj. kroz isključivanje svake sposobnosti interpretacije i čak kretnje usmjerene prema aktivnosti na pozornici.

No što ako izvedba ipak ostavlja nešto za sobom, i što ako je upravo taj ostatak njezino ključno oruđe? Prikladna bi referenca bila "Čekajuci Godota" ili Kafkina prokrcija u "Procesu" ili vječiti proces nistavila u "Zamku" ali bit izvedbe nije propadanje vrijednosti niti neuspjeh ili precica. U interesu izvedba nije da razotkrije nesposobnost strukture nego da unese označitelje ili njihov nadostatak do te mjere da postane nemoguće pronaci odgovarajuceg oznacenog. Višak ili manjak označitelja koji izvedbu čine nečitljivom i gdje se cin komunikacije njezini smjerovi i konvencije dovode u pitanje na razini perspektive i njegovih odnosa s moći rodom etniciteton seksualnošću itd. Vidim samo s jednog stajalista ali u moma životu gledaju me sa svih strana. [13] piše Lacan ukazujuci na činjenicu da onoga koji gleda uvijek prati odredena perspektiva bila autoritativne ili ne falusna ili na a on je iz te perspektive zaslijepljen.

Stupanj do kojega je onaj koji gleda nevidljiv obavijen razmjaštenim autoritetom svoje dislokacije stupanj je do kojega on nosi autoritet unutar teimina perspektive. No to je takoder i stupanj do kojega je zaslijepljen - ranjiv ako ga se uhvati da gleda. Da bude uhvaćen kako gleda da postane vidljiv u onojom slučaja znači da je zaslijepljen u unutar teimina perspektivizma da je izgubio svoju osobinu nezainteresiranog promatrača. Postati vidljiv znači postati sljep feminiziran dakle kastriran. [14]

Drugim riječima izvedba nakon avangarde i nemogucnost pristupa nije zanimljiva na primarnoj razini kao stvari forme ni sadržaja nego kao okvir. Okvir koji više ne osjeca nikakvu potrabu za tumačenjem koje se temelji na emocionalnim čuvstvima i okusu nego je postao što je pozitivno komplementarni kritički diskurs.

Da bismo mogli opisati ostatak izvedbe moramo se vratiti Peggy Phelan koja tvrdi da "izvedba ne može / / sudjelovati u cirkulaciji predstavljanja predstava. [15] te da ona poriče svaku ekonomiju reprodukcije i izmiče regulaciji i kontroli. Izvedba drugim riječima ne podržava kapitalističku ekonomiju ona postaje poput oscilirajuće (ne)prisutnosti ne objekt proces ni sjećanje ali ipak nešto suvišak objekta ostatak. Stvarnoga koji izmiče simbolizaciji. Izvedba postaje otjelovljenje smetnje u simbolizaciji što nam jednostavno omogucava da vidimo granicu ideologije. Izvedba je (tajni) korpus rascjepa što ga Truman Burbank u filmu "Trumanov show" - svojoj privatnoj 24-satnoj sapunici - ne smije iskusiti. Čim iluzija pokaza i najmanju prozirnost njezina struktura neopozivo se ruši i protagonist ne odustaje dok ne sazna istinu i samo istinu.

Da malo bolje ilustriramo ovaj scenarij.

Prije nekoliko godina vlakom sam iseo u grad nekoliko sati vožnje udaljen od moga grada. Ušao sam u vlak, pokusao nesto raditi promatrao ljude krajolik i uglavnom se dosađivao. Nakon sat-dva morao sam poći u toalet. Ustao sam no kad sam prišao toaletu on je bio zauzet. Ili se bar tako činilo bilo je teško prosuditi koliko je crvenoga a koliko zelenoga.

Čekao sam a onda mi je postalo poprilicno bitno da onamo napokon uđem. Čekao sam još nekoliko minuta no buduci da sam stidljiv i pristojan nisam se mogao mesiti za kvaku ili pokucati. Sad mi je vec postalo iznimno bitno da onamo uđem. Pokusao sam svladati oklijevanje i napokon sam sa mašio za kvaku veoma oprezno. Vrata su bile otvorena ali ja sam i dalje oklijevao pitajuci se je li možda netko zaboravio zaključati vrata. Polako sam ih otvorio i pogledao - prazno naravno. Ušao sam pomokrio se sekundu stajao pred zicalom i vratio se na svoje sjedalo. Do kraja putovanja osjaćao sam se posramljeno i veome neugodno.

Što sam doživio? Potrebu koju nisam mogao ostvariti zbog svoga oklijevanja. Kad

and this is positive, a complementary critical discourse.

To be able to depict the leftover of performance, we have to return to Peggy Phelan, who argues that "performance can not /. ./ participate in the circulation of representations of representations" [15], and that it denies any economy of reproduction and baffles regulation and control. Performance does not, in other words sustain a capitalist economy and becomes an oscillating (in)presence, not an object, process, memory but still something, a surplus-object, a leftover of the Real eluding symbolisation. Performance becomes the embodiment of the glitch in symbolisation that simply let us see the limit of ideology. Performance is the (secret) corpus of the fissure that Truman Burbank, in the movie Truman Show - his own private 24-seven soap opera, must not experience. As soon as the illusion shows the slightest transparency its structure has to collapse, and the protagonist will not give up until he knows - the truth and nothing but the truth.

To make the scenario a bit more illustrative

A few years ago I went by train to a city a few hours away from my hometown. I got on the train, tried to work, looked at people, the landscape and was more or less bored. After a couple of hours I felt the need to visit the toilette. But the toilette was occupied. Or it looked like it was, it was hard to tell how much was red and how much green.

I waited and became radically interested in getting in there. I waited another couple of minutes, but as I'm a bit shy and polite I wouldn't shake the handle or knock on the door. Now I was very interested in getting in there. I tried to get over my hesitation, and finally I tried the handle, very carefully. The door was open, but I was still hesitating - was there somebody in there who had forgotten to lock the door? I opend it slowly and looked in nobody there, of course. I stepped in, peed, stood in front of the mirror for a second and went back to my seat. During the rest of the trip I felt ashamed and very uncomfortable.

What did I experience? I felt a desire that I couldn't fulfil because of my own hesitation. When I finally reacted, I understood that it was only my mind that had created the hesitation, due to codified convention. In the instant of self-awareness, the fulfillment escaped me, and I was left alone with

[illegible] apetite [illegible] je [illegible] zbog kod [illegible] konvencija. U trenutku neugoda ispunjenje mi je pobjeglo i ostao sam sâm s osjecajem gubitka ili nestanka. U trenutkr uzbudenja dok sam svladavao svoj otpor simbolicni se red obrušro i iskusio sam rascjep u kojemu je Stvermo za trenutak postalo vidljivo. Cto sto mi je preostalo u hitnom slučajn: doživljaj nečega prerušenog u zudnju.

Taj je višak u objektu koji ostaje isti u svim mogucim svjetovima: nesto vise od samoga sebe. / / nzalird tražimo pozitivnu stvarnost jer ona nema pozitivne dosljednosti: jer je tek postvarenje praznine prekida koji se otvara u stvarnosti pojavom oznaciteljа. [16] Tvrdio bih da izvedba doista nestaje: ali upornu kritiku ne stvara odstupanje od reprodukcije nego onaj višak: onaj ostatak: osjecaj gubitka, aktivna pobuda koja izvedbi daje osjecaj aktivnosti gdje ucinak prethodi uzroku: es ist die Spur einer zukunftiger Wahrheit. [17] I nadelje upravo je taj Spur ili trag: ono što tvori motivaciju arhiva: da fiksira višak u povzdanoj oznaciteljskoj praksi. Kroz iskustvo nestajanja gledatelj postiže uvid r zabranjenu domenu: carstvo koje bi trebalo ostati neviđeno. Izvedba jesn djelici zgrušanrh ostataka tekuće nestabilnostr uzitka. [18]

U iaspievr s Jérômcom Bolom o: Posljednjoj predstavr: on primijecuje: Nikako ne mogu raditi ono što želim: i tako opet izokrece pogled gledatelja: upravo je promatrac onaj koji odlučuje što Bel može učiniti. Barthes bi to izrazio na sljedecr nacin: rođenje gledatelja mora se dogoditi na šletu smrti autora. [19] Umjetnik se uvijek nelazi između danoga povijesnog trenutka i individualnoga subjekta: nema puta kojim može pobjeći. Samo je jedna pjesma ostala nakon Velveta i Bowieja: Beckov histerični enakronizam: Ja sam gubitnik, mala, ubij me - Dignite ruke u zrak i priznajte: Srusit ćemo se zar ne? Da, zato otvorite oči r uživajte u letu. U članku: Što ima novoga o avangardi? Hal Foster zaključuje: umjetnici [ ] kasnih šezdesetih razvili su krtiku tradicionalnih medija onako kako su rh izvodili dada, konstruktivizam i druge povjesne avangarde: u istraživanje umjetničkih mstitucija, njezinih perceptuelnih r kognitivnih strukturelnih i diskursivnih parametara. Zajedno s obnovljenim mtereasom ze krtičke r poltičke promjene koje su se dogodile šezdesetih, analogno sa zanimanjem za estetičku teoriju koja je krtizirala paradigmu vioskog modernizma što ju je medu ostalima rzlekao r Clement Greenburg, ovakve su se umjetničke aktivnosti razvile u paradigmatski pomak od velikog značaja. No kao što je pokazao talijanski filozof Mario Perniola, avangardc grupacije ne utrru put individualnim genijima: nego ekscentričnostima hirovima i najvećim osobnim kapricima. Svatko tko održava iluziju de današnji umjetnicr mogu činiti što ih je volja degradira ih do ameterizma i umjetnost svodi ne puku razonodu. Beskompromisno tvrdnja o jedinstvenoj kreativnoj origmalnosti koja je u stanju nadrći trendove i pokrete ne služi tome da umjetnike zarobi u samoću iz koje rh može osloboditi samo buducnost: nego, naprotiv, prenapučeni kontingent vikend-slikara i polaznika večernjih škola smješta medu otrcanu svjetinu lažnih umjetnika.

Jérôme Bel razmišlja o posljedicama Barthesova teksta i svoje autorstvo prepušta publici i to ne bahatom gestom koja bi predstavljela steromodni stav Wooster group i nego s iskrenošću i emocionalnim pečatom rezignacije. Naravno, svaki umjetnrk hvata se ir mrežir konvencija s poštovanjem se oslenjajući na povijest umjetnostr koja je r sama sklona okretati se prema vjetru: te isto tako na multinacionalno kapitalrstičko tržište čije sile i moci djeluju na svakog sudionika u areni.

U tom je smrslu: Posljednja predstava: fundamentalno radikalna i čak ju je moguce promatreti kao sezetak dva ovostoljetna avangardna pokreta koji sam po sebi ne želi biti avangardan. Kroz otvoreno recrkliranje sola Susanne Linke Bel ponovno uvodi duchampijsku krtrku umjetnrckih konvencija: ples kojr ruši originalnost tijela - dok gledatelju/citatelju prepusta da prše predstavu. A neoavangarda iako retrogradno briše sve druge parametre osim onih koje zahtijeva institucija umjetnosti: tj. multinacionalnr kapitalrzam. Je li uopće moguce uočiti sličnost s onim što smo već definirali kao treci avangardni val: s pomanjem da ispod izlavne razine predstavljanja.

Posljednje predstave: lezi kritika kritike: tj. kritika umjetničkog djela osmisljenog kao emocronalno utjelovljenje: i rmjetnika kao drnštvonog položaja? Kako je to moguce ako uzmemo u obzir da je: pisac: zapravo gledatelj: a stvaratelj je multinacionalni kapitalizam? Suprotni smjer čina pisanja kojr naglašava Jérôme Bel također se moze shvatiti kao strategija kojom se želi prisiliti gledatelja da aktivno sudjeluje u pričanju priča: ili čak pričanju svoje priče. Proces hvatanja nekoga u činu gledanja opet je ovdje izokrenut od gledatelja koji izvođača čini vidljivim: no on zapravo usmjerava pogled promatrača prema sebi: r tako mu poriče autoritet gledanja: feminizira ga: dakle kastrira: i time otvara ponor koji stvara rascjep u varljivu kontinuumu.

Napokon produkcija poput: Posljednje predstave: kao i posljednji rad njemačke izvedbene skupine: Showcase Beat Le Mot: Gran Slam: te djelo Xaviere Le Roya: Self-Unfinrshed: koje svojim ustrajanjem na preusmjeravanju pogleda gledatelja prema njemu samome: kada on postaje pisac koji omogucava neugodno iskustvo rascjepa u simboličnom poretku: treba shvatiti kao histerične. Ne histerične r uobrčajenom smislu žene koja vrrši u kuhinji: nego u smrslu odrtcanje od želje: postavljanja pitanja. Zašto sam ja to što mr ti kažeš da jesam? koje obješnjava svaki moguci jaz u fusnoti: onemogućavajuci želju za njima: bar za ono za sto ih gledatelj želr željeti. Takve predstave postavljaju pitanje o tome što se nalezi u subjektu: pitanje objekta u subjektu koji se opire podrevljanju pod simbolicnu mrezu: tj. ostatak.

Estetrka: u europskom shvacanju te rijeci: sa svojim kantovskim prefiksom: očito dopusta zbrku: ali ne i pravo mijesanje: i unatoč golemim obećanjima o heterogenostr: ona je rsto tolrko manjkava u duhu koliko i u tijelu. Ona stoga nosi sublimaciju senzrbilteta i gradi svoju disciplinarnu eutonomiju na intelektu r volji: oslanja se na osjecaj i okus: podržan sirkom r prizorom. [20]

Takvo veitikalno razumjevanje estetske produkcije doveo je u pitanje Davrd Bowie kad je: prerušen u svoj alter ego: pjevao o miješanju izmedu Andy Warhola: osobe i Andyja Warhola: umjetničkog djela - ne zaboravimo Warholovu izjavu: Nema ničega poslije. On i ušr putove povijesti r sve novo stvarajucr samo jednu vremensku dimenziju: reda ih jedne uz druge ostavljajuci otvorenima rezultirajuće proturječja. Ponovno dijalektička slika stvaranja zagonetne sinkronosti gdje je umjetnik odustao od pokušaja da sve organizira u jednu cjelinu (kao i subjekt: i tijelo i umjetničko djelo pretvorilo se u serijsku proizvodnu) i njihov je red posteo povijest neuspjeha značenja: nemogućega i slučajnoga. To obuhvaca i otapanje binernih opreka poput one između originala r kopije: autentičnoga i simulacije: funkcije r ukrasa.

Današnja koreografija predstavlja raspršenu povijest tijela. Pogledajmo: primjerice: Appetite Meg Stuart ili: Herses: Borise Chermatza: Self-Unfinrshed: r: Product of Circumstances: Xaviera Le Roya. Povijest prisutnost: buducnost: tehnologija i sve što poželite kroče pozornicom na dvostrukoj razini demonstracije. S jedne strane: demonstracija zasipa gledatelja izricajima koji su tako mnogostruko fokusirani te postaje nemoguće izvesti bilo kakvu linearnu: relevantnu interpretaciju. Takav vršak daje izvedbi nečitljivu kvalitetu: gdje su poremećeni r dovedeni u pitanje komunrkativna dvostrukost: njezinr smjerovr r konvencije. Istodobno, medutim: čitljivost se postrže kroz 'klasičnu intencionalnost' koja stvara formu - rono što se čini kaotičnim i arbitrarnim zapravo je precizno artikulirano. U odnosu na klasične izvedbene strategije zaključak je nakupina znakova onkraj znakovne struje: gdje se predlingvistička autentičnost manifestira tek kao iluzorna - uspjesna samo kao simulacija. Drugim riječima: predstavljanje tijela ili riječima Elisabeth Grosz: 'Nema pojedinačnog tijela'. Postoje samo tijela: muška ili ženska: crna ilr bijela: mlada ili stara: velika ili male: i mijanse između njih. Tijela se ne mogu predstavitr niti prepoznatr kao samosvojne pojavnosti niti linearni kontmurteti: nego se uvijek moraju shvatitr kao polja: struje i prekidi. [21]

a sensation of loss, of disappearance.

In the exited moment of transgressing my resistance, the symbolic order broke down, and I experienced a rupture where the Real for an instant became visible. That was what left me in a state of emergency. The experience of that which is disguised as desire.

That 'surplus' in the object which stays the same in all possible worlds is 'something in it more than itself'. ...We search in vain for it in positive reality because it has no positive consistency - because it is just an objectification of a void, of discontinuity opened in reality by the emergence of the signifier. [16]

I would argue that, yes, performance disappears but it is not withdrawal from reproduction that creates the insistent critique, but that 'surplus', that leftover, the sensation of loss, the active incitement that gives performance a sense of an activity the effect of which precedes its cause, "es ist die Spur einer zukunftiger Wahrheit." [17] And it is furthermore this Spur, or trace, that constitutes the motivation of 'archive', which is to fix the 'surplus' in a reliable signifying practice. Through the experience of disappearance, the spectator achieves an insight into a forbidden domain, a realm that should be left unseen. Performance are fragments of coagulated remains of the liquid instability of enjoyment. [18] In a discussion about "The Last Performance", Jérôme Bel remarks "it can absolutely not do what I want" and is again reversing the gaze of the spectator, it is the beholder that decides what Bel can do. Barthes' articulation would be, "the birth of the reader must be at the cost of the death of the Author." [19] The artist is always in a position between a given hysterical moment and an individual subject, and there is no escape route. There's only one song left after the Velvets and Bowie, Beck's hysterical anachronism: "I'm a loser, baby, so why don't you kill me?" - Put your hand in the air, and confess. We're gonna crash, aren't we? Yes, Sir, open your eyes and enjoy the flight.

In What's New About the Neo Avant-Garde? Hal Foster summarises "... artists [...] in the late 1960s, developed a critique of the traditional mediums, as performed by dada, Constructivism and other historical avant-gardes, into an investigation of the institutions of art, its perceptual and cognitive, structural and discursive parameters." Coupled with a renewed interest in critical and political alterations that took place during the '60s, analogous with the interest in aesthetic theory that criticised the paradigm of high modernism, articulated among others by Clement Greenburg, these artistic activities developed into a paradigm shift of great importance. But as the Italian philosopher Mario Perniola has outlined, avant-garde groupings do not make way for an individual genius, but for idiosyncrasies, fads and the most capricious of personal tics. Anyone who sustains the illusion that present-day artists can do whatever they like, relegates them to amateurism and reduces art to pastime.

The uncompromising assertion of a unique creative originality able to transcend trends and movements does not serve to lock artists into a solitude from which the future alone will free them, but on the contrary it plunges a jostling contingent of weekend painters, Tuesday-night Graham classes, or into the shabby populaca of faux artistes. Jérôme Bel reflects on the consequences of Roland Barthes' text and gives his authorship over to the audience, not with an arrogant gesture, which would be a passe attitude at the Wooster Group, but with sincerity and emotional impact of resignation. Of course, every artist is caught in a net of conventions, respectfully relying on art history itself, its tendency turning where the wind blows, and on another from a multinational capitalist market which forces and powers infect every participator on the arena. In this respect, The Last Performance is fundamentally radical, and might even be seen as the summing up of this Century's two avant-garde movements, without wanting to be avant-garde itself. Through the open re-cycling of Susanne Linke's solo, Bel is reinstalling a Duschampian critique of the conventions of art - a dance which collapses the originality of the body - as he gives over to the spectator/reader to 'write' the performance. And of the neo avant-garde, though in reverse, when deleting all parameters other than what the 'art-institution', i.e. multinational capitalism, is asking for. Can one even detect a similarity to what we earlier defined as a third avant-garde wave, with the notion that underneath the direct level of presentation of 'The Last Performance" there is a critique of the critique, i.e. a critique of the art work conceived as an emotional embodiment, and of the artist as a social position? How could it be since the 'writer' is the spectator and the designator is multinational capitalism?

The counter-direction act of writing emphasised by Jérôme Bel can also be seen as a strategy to force the spectator to be actively implicated in telling 'stories', or even telling his stories. The process of being caught seeing is thus here again, reversed from the spectator rendering visible the performer, but is rather directing the gaze of the beholder towards himself, denying him the authority of seeing, thus being feminised, which is to say, castrated, opening an abyss that ruptures a deceptive continuum.

Finally, productions like The Last Performance, as well as the German performance group Showcase Beat Le Mot's latest creation Gran Slam and Xavier Le Roy's Self-Unfinished with their insistence on changing the gaze of the spectator towards himself, making him the writer allowing for the uncomfortable experience of a rupture in the symbolic order, must be understood as hysterical. Not hysterical in the conventional sense of a screaming woman in the kitchen but as a denial of being desired, asking the question: 'Why am I what you're telling me that I am?' - explaining every possible gap or breach in a footnote, making it impossible to desire them, at least as what the spectator wants to desire them. These performances ask the question that opens what in the subject is more than the subject, of the object in subject which resists subordination under the symbolic network, i.e. leftover.

Aesthetics, in the European sense of the word, with its Kantian prefix seems to allow for confusion, but not for real mingling and despite the vast promises of heterogeneity, it is as wanting in spirit as it is in body. It consequently carries sublimation of sensibility, and constructs its disciplinary autonomy on intellect and will, relying on feeling and taste, supported by image and spectacle.[20] This vertical understanding of aesthetic production was questioned by David Bowie as he, disguised as his alter ego, is singing about the mingling between Andy Warhol, the person, and Andy Warhol, the art work. Remember Warhol's statement: "There is nothing behind." He collapses the paths of history and the new into one single temporal dimension, arranging them side by side leaving the resulting contradictions open. Again a dialectic image creating an enigmatic synchronicity where the artist have given up the attempt to organise everything into a whole (as well as the subject, and the body, the art work has become a series of procedures) and their work has become the history of failure of meaning, of the impossible and incidental. This involves a melting away of binary oppositions like those between original and copy, authentic and simulation, function and ornament.

Choreography today is presenting a dispersed history of the body, look for example at Meg Stuart's Appetite or Boris Charmatz's Herses, Xavier Le Roy's Self-Unfinished and Product of Circumstances. History, presence, future, technology and whatever you like, cross the stage in a twofold level of demonstration. On the one hand, the demonstration floods the spectator with expressions so multi-focused that it becomes impossible to execute any linear, relevant interpretation. This overflow will give the performance an unreadable quality, where the communicative duality, its directions and conventions are being disturbed and questioned. At the same time, however, the readability is attained in a "classical intentionality" that will create form, and what seem to be chaotic and arbitrary is actually precisely articulated. Relating to classical strategies of representation, the conclusion is a sign-cluster beyond the flow of signs, where the pre-lingual authenticity is demonstrated only as illusory, successful only as simulation. In other words, a presentation of the body, in the words of Elisabeth Grosz: There is no singular body. There are only bodies, male or female, black or white, young or old, large or small, and the nuances between. Bodies cannot be represented or recognised as entities in themselves or as linear continuities, but must be understood as fields, flows and breaks [21]

otklon od otklona

zapis razgovora Xaviera Le Roya
Martina Nachbara i Martena Spangberga

u povodu auto-interviewa prezentiranog
tijekom Moving Toughts (Misli u pokretu)
u Leipzigu te E X T E N S I O N S #2 7,
(Protezanja) u Podewilu
Berlin prosinca 2000

33 stranica

to deviate from deviation itself

a written conference between Xavier Le Roy
Martin Nachbar Mårten Spångberg

in relation to Self-Interview
presented during Moving Thoughts Leipzig,
and E X T E N S I O N S #2 7
presented in Podewil
Berlin, December 2000

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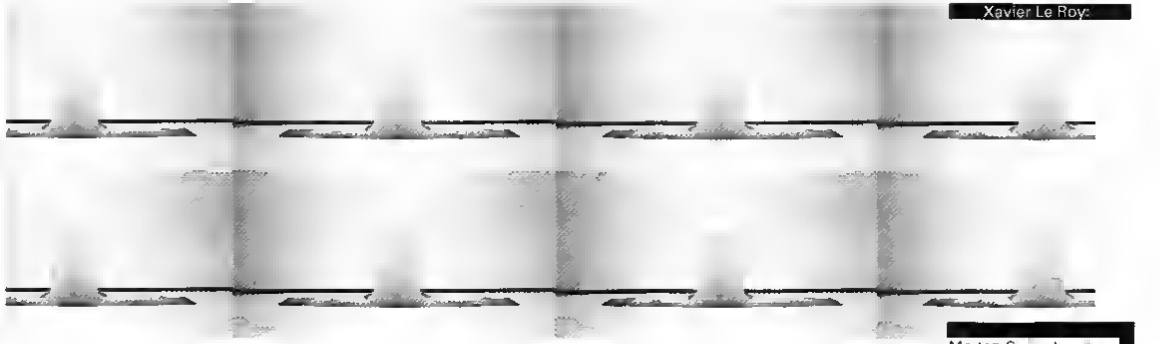
1 - 5 U povodu auto-interviewa prezentiranog tijekom Moving Toughts (Misli u pokretu) u Leipzigu te E X T E N S I O N S #2 7 (Protezanje) u Podewilu Berlin prosinca 2000 / Presented during Moving Thoughts Leipzig, and E X T E N S I O N S #2 7, presented in Podewil, Berlin, December 2000

Xavier Le Roy:

Marten Spangberg:

Protezanja su u velikoj mjeri bila zaokupljena mislima francuskog fenomenologa Maurice Merleau-Pontyja, posebno njegovog djela "Phenomenologie de la perception" te razmišljanjima srodnim onima Gillesa Deleuzea i Felixa Guattarija. Kao sudionik Protezanja sjećam se izrimno dugotrajnih rasprava gdje smo nastojali razabrati što bi to moglo značiti tijelo, tijela bez organa, te kako se takvi pojmovi mogu primijeniti na tijelo koje plesa. Većinom nismo uspijevali, ili možda nismo bili svjesni da uspijevamo... ali u svakom je slučaju bilo situacija u kojima je radikalno doveden u pitanje kako iznutra tako i izvana ustroj tijela, ili barem hijerarhijske konvencije toga ustroja. Sjećam se kako su me slijedili se sedmero drugih ljudi u jednu veliku nemogućnost u nekim sam trenucima bio nesposoban otkriti ili usmjeriti dijelove svog tijela u drugim sam trenucima pogledom kontrolirao svoje udove, ali nisam bio sposoban ustanoviti da li su moji ili ne. Međutim, ono što mi je nedavno palo na pamet jest da su Protezanja do znatne mjere izbjegavala ili ignorirala ulaganje u energiju i slične termine, pojmove koji su uvijek prisutni u tekstovima spomenutih mislilaca. Za Merleau Pontyja u samo su postojanje tijela uložena polja energije, kako god prikrivena, kako on tvrdi: "Jer se nalazimo u svijetu, osuđeni smo na značenje i ništa ne možemo učiniti ni reći a da to ne dobije svoje ime u povijesti."[1] Stvaranje značenja i njegovih raznolikih intenziteta, na taj se način izjednačuje s pojmom energije. Fenomenalno tijelo je u mišljenju Merleau-Pontyja temelj za analizu skupova pokreta i cirkulacija, vidova komunikacije te više ili manje izvedenih tokova energije. Pojmovi Deleuzea i Guattarija koji se odnose na utopijsku motivaciju tijela vrlo su slozem i teško ih je sazeti, ali termini kao što je snaga ili intenzitet uvijek su prisutni premda u brojnim različitim značenjima. Primjerice postanak uvijek uključuje preusmjeravanje energije i njezinih tokova.

Xavier Le Roy:

Elektricitet između dva tijela kakav se može stvoriti i pokušati predstaviti sluzeći se improvizacijom dodira nije bio glavni interes istraživanja u onome sto nazivam Produljenjem. Kao sto kaze riječ produljenja, više me zanima razmišljanje o tome koju vrstu sklopova stvara dodir nego sam dodir. To implicira sagledavanje dodira na specifican nacin i njegovo uključivanje u sveukupan pojam. Zamisao je bila da se snaga, intenzitet i energija o kojima govorite dovedu u polje "imaginacije", "vizualizacije" svoga aktera, i da se na neki nacin pokusa vizualizirati ono što stvarate stupajuci u dodir s nekim ili nečim, dok istovremeno registrirate i dijelite razne fizicke, psihološke i emocionalne obavijesti. Jedan od nacina da to izvedete mogao bi biti da se uključite u aktivnost putem dijaloga između tih elemenata dodira i sklopa koje stvarate tako što u tome sudjelujete. Kao sto kazete, zanimljiv je vid dodira interval, a to je prostor između: shvacate da stupate u dodir, ali ste i svjesni da ste "u produljenju". To bi mjesto moglo biti prostor koji možemo iskoristiti da redefiniramo zamisao tijela, ili promijenimo nacine njegova predstavljanja, postavljajuci problem dodira na drugi nacin, a ne samo u ograničenim područjima fenomenologije improvizacije dodira ili psiholosko-simbolickog. Budimo malo arogantni: više Deleuze nego Merleau-Ponty. Ne znam dovoljno o mišljenju ni jednog ni drugog da bih si dopustio da tako nesto kazem, ali... Zanimalo me kretanje specifičnih sklopova i istraživanje načina njihovog funkcioniranja. (Sklop se može oblikovati od jednog tijela ili od nekoliko ljudskih ili ne-ljudskih tijela). Misleci promijenimo li ustroj tijela, mijenjamo i nacin njegova funkcioniranja. To je polika da se istrazi sto tijelo može ako ga dovedemo u poziciju da se ne koristi uobicajenim predloscima reagiranja na sklop, već da dopusti sklopu da mu dodijeli i pokaže njegovu funkciju. To bi trebalo dovesti do ispitivanja mogucnosti putem mijenjanja tocke gledanja na cijelu strukturu u kojoj sudjelujemo. Snaga, intenzitet i energija dio su toga, ali se koriste kao oruđe i informacija da se uđe u razna druga polja, osim onog ograničenog i određenog pridruženim svojstvima. Na primjer, snaga angažirana u dodiru tijela nije samo manje ili vise prenesene tezine, uzete ili dane dijelu tijela, to moze biti i potencijal za dio tijela koji bi trebalo postati stopalo na koje ce se stati, gdje su stopala i koliko ih ima u sklopu u kojem sam? Kakvo tijelo stvaraju taj sklop i ta djelatnost? Mogu li ga predočiti tako da se koristim njime pri kretanju u prostoru?

Marten Spängberg:

Slažem se: vise Deleuze nego Merleau-Ponty. Barem u uvodnim dijelovima Protezanja preokupacija je uglavnom bila postati drugi, ili barem ponovno artikulirati hijerarhije i konvencije tijela, i kao takve i u odnosu prema i spajanju s drugim ljudskim i ne ljudskim tijelima. Stupanjem u nekonvencionalne sklopove, od prividno jednostavnih ponovnih artikulacija tijela unutar dogovorenog okvira (npr. igranje nogometa unatraske) ili u vrlo kompleksnim formulacijama s ljudskim i ne-ljudskim tijelima, gdje je nepoznat i ustroj tijela i njegov okvir, pretpostavljam da nije kvaliteta toka energije ono sto je zanimljivo, vec njezino smještanje i pravac u odnosu na unutarnja i vanjske produljenja. Za mene su bitna neka fizička iskustva: ništa manje na prodrucju plesa, u vezi s tim kako se neke zamisli koje doživljavamo kao "prirodne" tijelu pokazuju konstruktima, dok su motivacije popul stedista tijela uvelike utemeljene na konvencijama. Ono sto hocu reci jest da tek kad si dozvolimo da se oslobodimo konvencionalno konstruiranoga tijela, tek onda ono moze iskoristiti potencijale kao "dio tijela koje postaje stopalo na kojem se moze stajati", a za mene je taj proces mozda vazniji nego dio koji postaje stopalo, ili sto god de želi postati. Drugim rijecima, meni su na ovoj razini Protezanja najvažnija u smislu tvorbe novih modusa percepcije tijela, ili barem ispitivanja modusa percepcije tijela. Ili kako bi to rekli Deleuze i Guattari: "Nista se nije izmijenilo. Ništa nije prevedeno. Nitko nije utekao. Nista se nije stvarno pokrenulo. Sve se odigralo na razini osobnoga." Meni je zanimljivo ono o vizualizaciji kao namjeri da se sklop iskonsti za kretanje u prostoru. Nisam posve siguran sto se tu podrazumijeva pod vizualizacijom, ali pretpostavljam da je to na prilicno konkretnoj razini. Jedan od motiva u Protezanjima u vezi s tijelom, barem se meni tako cini, jest da bi se tijelo putem niza sklopova moglo dovesti do stupnja izmicanja vizualizaciji, gdje iskliznuje iz arhiva, izbjegava pripitomljavanje, ili barem postaje nekom vrstom super skliskog oznacitelja, cetljivost kojega je tako prolazna i nepostojana da čitatelj/ica stalno dovodi u pitanje svoje čitanje. Kad kazete vizualizirati u smislu određenog sklopa, to znaci da tijelo ponovno umecete u konvencionalne hijerarhije pod ideologijom pogleda, ali i jezika samog. Po meni jedna je zanimljiva razina kako bi se sklapanje moglo kretati u prostoru, a da ne bude prethodno uspostavljeno u jeziku. Ne mislim u nekom ezoterienom smislu, ili da bi netko mogao otkriti "prirodno" ili autentično tijelo, naprotiv moj je interes ulaganje u znakove sustava ili jezika koji okružuju, podjarmljuju i određuju tijelo. Zai okvir Protezanja, barem u početnoj fazi, svojim ulaganjem u druge, nekonvencionalne oblike tjelesnih sklopova, poput onih na koje implicitno mislimo, ne ispituje stanje tijela kao upotrebnoga predmeta na plesnoj pozornici? Naravno, čitav je okvir Protezanja, svojim brisanjem granica proba/predstava, procesa/procesa, kritican prema konvencijama prezentacije plesa. Ali to nije rastacuce tijelo u odnosu prema konvencionalnim prezentacijama na plesnoj pozornici, kritika kakvu poznajemo npr. još od vremena Judson Church. U Protezanjima je ona prezentirana u posve novom okviru, to je pitanje važno zato što čini nužnom ponovnu artikulaciju plešucega tijela u odnosima subjekt/objekt, proces/proizvod, uzimajuci osobito u obzir ono što gledatelj/ica u to ulaze

Xavier Le Roy

Na početku pitanja dba o upotrebi riječi vizualizacija. Nikad nisam razmišljao o ocitom odnosu prema hijerarhiji pogleda upotrijebljenom u tom izrazu vizualizacija. Ali to sam zapazio jer nekako koristim riječ vizualizacija da bih izbjegao formule poput „osjecanja i jela" ili „osjeti kako se tvoje tijelo odnosi prema situaciji" koje su odveć neprecizne. Što mislim pod vizualizacijom? Mogu li biti još preciznije? Ako pokusam to zvuci poput istovremeno prometanje tijela iznutra i izvana, fiktivnim pogledom, konstecirazna osjetila (dodir, temperatura...) i stalno se vracajuci pitanju „kako to izgleda?" ne da bi bolje izgledalo, vec da se poveca broj perspektiva i okrenje leđa publici, jer tamo se prometa (?). Nisam siguran u vezi s tim, ali primjenjujem to da bih ispitao sucelje izmedu „gledati" i „biti gledan". Činjenica u predstavi s namjerom da to predstavim na samom tijelu i pobjegnem od zamisli da se samo nesto pokazuje. To je dakle prijedlog da se pokuša biti u situaciji traženja nečega, a ne pokazivanja nečega. Jer ono sto mislite ono je sto pokazujete. Bilo kako bilo, rekao bih da je to uobicajena strategija. Ovdje nema ničega novog, to rabe mnogi tehničari tijela. Kao što kazete, "okvir Protezanja ‡ batem u poceinoj fazi, svojim ulaganjem u drugo, nekonvencionalne oblike tjelesnih sklopova, poput onih na koje implicitno mislimo ‡ ispituje stanje tijela kao upotrebnoga predmeta na plesnoj pozornici", ali radilo se vise o tome da se ispita odnos veza između izvođenja i proizvoda i kako se aktivnost tijela prema tome odnosi. Status tijela transformiran je za ova pitanja u svoju vlastitu pozornicu. To smo pokusali uciniti inkorporirajuci ovisnost o situaciji koja je ukljucena kao dio ispitivanja. Mozda je tu razlika u odnosu na Judson Church. Ali neke su strategije bile vrlo slicne njihovima, kad npr. pokusavamo zamagliti neke utjelovljene dihotomije kao sto su subjekt/objekt, mišljenje/osjecanje, proces/proizvod, aktivno/pasivno, da bismo otkrili drugacije gledanje. Kao sto ste rekli, to cini nužnim rad na onome sto gledatelji/ce doprinose. A mislim da je to mjesto gdje smo se i mi i publika izgubili, ne znajuci sto se događa. Ne znajuci kako percipirati, možda je pravi put izgubiti se u dovoljnoj mjeri da bi se otkrile drugacije artikulacije tog pitanja. Ali dotle nismo stigli. Mozda smo zaboravili brinuti se o tome gdje se svrstavamo prema konvencijama percepcije želeci izbjeći u neizbjezno. Što mislite? Da li je to potpuno glupo i samo blablabla?

Martin Nachbar

Po momu shvaćanju vašeg auto-intervjua o Protezanjima, jedna od teskoca bila je kako drugim sudionicima prenijeti svoje ideje o projektu. Jedna od sredisnjih točaka bio je problem definiranja utopije na koju Protezanja mozda mogu ukazivati. Buduci da je termin utopija nejasan, ja bih volio za ovaj intervju ostaviti otvorenim termin "energija", ostavljajuci vama da ga definirate prema svom razumijevanju tih pitanja. U kakav biste odnos stavili tokove informacija prema tokovima energije?

Xavier Le Roy

Ne želim se koristiti terminom energija jer je vrlo nedefiniran u odnosu na ono o cemu razgovaramo. A o cemu uistinu razgovaramo? O pojmu snage? Sile? O sposobnosti djelovanja? O sposobnosti sistema da proizvede kolicinu rada ili djelovanja (fizikalna definicija)? Elektricna? Termalna? Kemijska? Misticka? Mješavina svih njih istovremeno? Ono koju vi osjećate? Ona koju mozete mjeriti? Energija se precesto koristi da se oznaci nesto sto je tesko izraziti rijecima i zbog toga ima prijaku konotaciju neobješnjivosti, posebno u razgovorima o plesu. Ne znam kako bih primijenio naziv energija i zato ga vise volim izostavljati. Volim govoriti o razmjeni informacija, sadržavalo to ili ne sadržavalo pojam energije.

Martin Nachbar

Da li se teškoće u komunikaciji mogu shvatiti kao de-sinkronizacija tokova informacija i tokova energije? Ako mogu, na koji nacin, a ako ne, koji su drugi nacini shvaćanja? Gdje vidite mjesta na kojima se elementi (znakovi, termini, psiholoska energija, fizicka energija itd.) razmjenjuju i moduliraju ili preoblikuju u ta dva toka? Kako ona izgledaju i kako se moc odnosi prema tim mjestima?

Xavier Le Roy

Ne razumijem sasvim što mislite pod de-sinkronizacijom. Da li je to lom koji se događa u necemu sto bi se trebalo dogoditi u istom trenutku i ici istim smjerom? Mislim da tok treba razlike kako bi postojao i da na neki nacin ako tokovi idu istim smjerom onda ne komuniciraju, ne stvaraju informaciju ili nisu informacija. Kad su usporedni, ne komuniciraju. Zbog toga se moraju kružati i imati razlicite brzine da bi stvorili komunikaciju. Ali ne znam da li je to odgovor na vaše pitanje. Mislim da su se u slucaju Protezanja komunikacijski problemi pojavili onda kad smo pokusali razgovor ukljuciti u problem na kojemu smo radili. Kako je to predlozeno, shvaceno i dovedeno u polje predstavljanja, to je bio problem. Kad pokusate skrenuti ili prekinuti uobicajene tokove da bi izrazili problem u drugom sustavu znakova i regulacija, mislim da tom otklonu može biti nužan prekid u jezicima kojima se sluzimo, sto bi mozda moglo ukljuciti ono sto ste nazvali „terminima, psihološkom energijom, fizickom energijom itd.", kontroliranom rijecima-naredbama, obicnih jezika. To je možda baš ono sto kreirate i nazivate de-sinkronizacijom toka. Možda su ove teškoce koje spominjete vise povezane s hijerarhijom informacija. Primjerice, dajući vrijednost informaciji izvlačeći je iz njezinoga toka da bi instrumentalizirali predstavljanje. Ali mislim da se problem komunikacije u vezi s pitanjem moci u najvecoj mjeri javljao uslijed bi kanja znanja i moći, kao i zbog konvencija na koje se odnose.

Martin Nachbar

Mozete li se povodom Protezanja u Podewilu i Berlinu prošle godine reci da je postignuta utopija ili neki dio utopije?

Xavier Le Roy

Mislim da neki aspekti izvedbe u prosincu nisu mozda bili postignuce utopije, ali su imali karakter utopije. Npr. predstava viđena u cijelosti bila je pokušaj da se neki dominantni modeli ponašanja i percepcije zamijene drugim modelima i zbog toga je bila utopijska. Neki dijelovi vecen de institucionaliziraju pojedinačne odnose unutar izbora onoga što bi trebalo biti prisutno, gdje, zašto, kako i kojem okviru. Ali u drugim razmjerima rekao bih da nije čak ni pokušala biti utopijska.

Martin Nachbar

U kakav biste odnos stavili izvore moci (financijske, energetske, hijerarhijske) prema ovim izvedbama, posebno s obzirom na pojam utopije?

Xavier Le Roy

Zaista bih bio vrlo zainteresiran da doznam kako se neko od institucija koje kontroliraju te izvore prema tome odnose. Ali trenutno to ne mogu reći. Ne znam. Neki od uobicajenih nacina raspodjele premetnuli su se u pokušaj izazova konvencijama financijskih pitanja. Ali to je vrlo daleko od utopije. Skretanje toka [illegible] nije [illegible] očekivanja koja je on stvorio.

Marten Spangberg

Rado bih se vratio Xavierovim riječima „gledati" i „biti gledan", koje su za mene u prilicno izravnom odnosu prema Lacanovom mišljenju i kasnije staviti te misli u korelaciju prema tome kako se Protezanja, u obliku predstavljanom u prosincu, odnose prema nekoj vrsti makro-dramaturgije cijelog projekta Protezanja. Za početak, zanimljivo mi je misliti na današnji rad usmjeren ka pozornici i njegove politicke potencijale ili nemogucnosti. Je li moguće da se danas djela ne odnose izravno, kao izjave ili protu-izjave, na dominantnu politicku retoriku (u Zapadnoj Europi)? Sto bi na ovaj ili onaj nacin bila potvrda da se ta retorika ulaze u gledateljev pogled, kao i svjesti o dihotomiji „gledati" i „biti gledan", kao sredstvu da gledatelj/ica postane svjestan konvencija i ideologije upisanih u njegovo/njezino promatranje. Lacan bi mozda rekao nesto kao „gledam samo s jednog stajalista, ali sam viđen sa svih drugih pozicija u isto vrijeme" gdje on također razumije da je biti uhvacen pri gledanju stvar kastracije, te stoga biti uhvacen gledajuci sam sebe, ili svjestan te reverzibilnosti izvedbe, promatrač/ca nužno postaje svjestan svojih načina gledanja. Modusi odnosa spram reverzibilnosti promatranja bili su u ranijim prijedlozima Protezanja, primjenjivi manje ili vise izravno na percepciju tijela iznutra i izvana. To je samo po sebi postao politicki modus prezentacije i nadalje to podrazumijeva kritiku cijelog spektra onoga sto je tijelo danas, no meni je najvažnije da nije predložio narativnost, cak je gledatelju i izvođacu odbio tvorbu pripovijesti, koje

bi da tako želim svršilo s tim. Protezanja su jednostavno ostavila kroj otvorenim, možda i zato što je to bila jedina mogućnost. Mislim da je to također stvorilo mnogo frustracija u grupi. Što se tiče Protezanja 2 7, nalazim da je prilično nevažno razgovarati o kvaliteti pojedinačnih izvođenih dijelova, treba vidjeti kako su predlažući konvencionalan linearan način prezentacije, izvjesni kritikri modela i svijest o modelima prezentiranja scenske umjetnosti. Za mene je bilo vrlo zanimljivo slušati rasprave o tome da, s jedne strane, djela nisu prezentirala tijelo onako kako je predlagano u prethodnim Protezanjima, a da su, s druge strane, prezentirana linearnim načinom. Po meni, u odnosu na ono što sam prije rekao, ta su Protezanja bila prijedlog gdje oblik i sadržaj odvojenih dijelova nisu dovodili u pitanje promatranje ili smislu gledati i biti gledan, već više na razini ideologija koje mi, publika, nosimo sa sobom na neki događaj, drugim riječima, koja produljenja, takove značenja, predlaže sam događaj. U tom smislu nalazim da Protezanja 2 7 predlažu mnogo toga sasvim na tragu projekta kao cjeline i to vrlo uspješno. Da, bilo je uistinu vrlo uzbudljivo gledati kako su mnogi izvođači i kreatori programa reagirali i mislili da je to zbivanje neuspjeh. Na neki način događaj je implicitno bio vrlo utopijski, ali ne prijedlog, već prije kao nužan neuspjeh svog podrazumijevanog. Radije ne istovremeno mislim da potpora, njezini izvori i smjerovi, nije bila pitanje koje se tiče Protezanja 2 7, jednostavno se predložilo svijest o tome. Da se predložilo nešto drugačije, značilo bi ponovno pokušati i naravno ne uspjeti, sklopiti posao. Ta čini mi se, s jedne strane postati previše didaktičan, a s druge, jednostavno pretenciozan. Možda se, što bih želio vjerovati, Protezanja tiču otklona bez smjera, otklona od otklona i na taj način stalno rade s dijagramom umjesto s programom, s dijagnozom umjesto ideologijom.

Xavier Le Roy:

Martin Nachbar:

Sretan sam što sam konačno primio tekst konferencije. Dobro je pročitati neke misli onih koji sudjeluju osobno budući da sam ja u ovaj razgovor trojice ušao kao autsajder ne znajući mnogo više o Protezanjima no što sam vidio u Podewilu prošlogodišnjeg proširenja. Pa, ni meni se ne svida riječ energija. Imao sam velikih poteškoća u nalaženju pitanja koja se odnose na ovaj termin, ali sam odlučio da jednostavno pokušam koristiti tu riječ ne izražavajući svoju nelagodu. Zbog toga rado prihvaćam Xavierovu sugestiju da razgovaramo o razmjeni informacija. Uspokos tome, pokušat ću tu i tamo uvesti ili razgovor termin energija. Možda bi se tako mogla dobiti jasnija definicija koja bi do neko mjere izbrisala njegovu jobičajenu primjenu u razgovorima o plesu. Također bih želio ustanoviti da svaka terminologija neprecizna (npr. vizualizacija) te je uvijek nekako ideološka. Ali to vi ionako znate. Možda je upravo ta nepreciznost što omogućuje komunikaciju. Xavier piše o raznim-brzinama i kretanjima takova informacije te kako to dvoje omogućuje komunikaciju (usput rečeno, vaša je reakcija savršen odgovor na moje pitanje, kako sam prije rekao, formulirao sam pitanje osjećajući malu nelagodu u vezi s pojmom energije i ne znajući mnogo o samomu projektu, tako je svako reagiranje odgovor jer mi omogućuje ulazak u razgovor). Nepreciznost nas prisiljava da budemo ili sporiji ili brži kako bi se ponovno usredotočili. U tom smislu ona uzrokuje varijacije brzine, a možda čak i smjera. Rado bih se osvrnuo na Xavierov interes za to kako se institucije koje kontroliraju potporu odnose prema utopiji i Mårtenovu radije ne. Ne razumijem ovo posljednje toliko kao utopijsko, već više nekako kao revolucionarno ili čak kao izražavanje nekoga ili nečega pobunjenog protiv nekoga ili nečega drugoga. Ako je točna moja pretpostavka da su Protezanja dijelom o istraživanju ili kritici uobičajenih modusa predstavljanja, te možda o predlaganju nekih drugih načina predstavljanja (tijela?), tada su Protezanja u Podewilu stvarno bila neuspjeh. Ne zato što je prezentacija bila kompromirana, već zato što nije bilo uključeno razmišljanje o kritici kreatora programa čiju reakciju Mårten toliko osporava. Sama umjetnost nije politična. Ona to ne može ni biti jer se njezin modus na mijeđa u mjesta na kojima se bilo koja vrsta toka moći kontrolira, prekida, mijenja itd. Ali drzeci moju pretpostavku ispravnom, crij Protezanja ostaje djelimično i političan jer je pokušao ljude uciniti svjesnima njihovih navika u predstavljanju izvebenih umjetnosti. Rijec ljudi, kako je tumacim u mavodima Xavieta i Mårtona, također uključuje i ljude na vlasti. Zbog toga je politična. U vezi s tim, spominjanje Judson Church nije bas umjesno jer to je bile situacija u kojoj sti umjetnici sami vladali prostorom. To je nešto s čime se niko od nas sada ne može usporediti. Svi mi ovisimo o producentima koji nas snabdijevaju prostorom i novcem i više od toga. Pitam se kako bi Protezanja uopće mogla postati politična. Bi li to mogao biti model Judson Church, naći prostor kojim upravljaju semi glumci? Ili postoji li način da se politička akcija uključi u predstavljanju Protezanja? Možda je jedan od problema projekta taj da proptuje navike na cjelokupnom području izvedbenih umjetnosti, ali ne osloviava jedan njegov dio, onaj najsnažniji. Na taj način znanje i moć mogu se pomiješati. Nisam siguran. U smislu energije to znači da su izvori skriveni, svi smo je navikli dobivati. Ostaviti producente u tami znači odati im počast, dok je jedna od pretpostavki čini se i njih preispitati. Ono što smatram uistinu zanimljivim jest da Protezanja nastoje pronaći ulogu tijela u procesu stvaranja predstave. Kako ističe Xavier u razgovoru sa samim sobom, tijelo treba druge entitete da se prošmi u njih kako bi proizvodilo izvore energije u obliku zraka, vode i hrane, možda i odjeće i stanovanja. U kapitalističkom sustavu sve to zahtijeva novac, a to nas vraca u odnos s producentima i njihovim tijelima. Tijela koja se okreću protiv drugih tijela? Da li je utopiju moguće dostići jedino revolucijom i pobunom? Kako biste se vi, dečki, postavili prema tom pitanju? Koje hijerarhije nisu bile prozvane u Podewilu? Kako bi umjetnost mogla postati politična? (Želi li takvom postati) [1] Maurice Merleau-Ponty. Phenomenologie de la perception. str. xix.

Mårten Spangberg:

Extensions have to a large extent been occupied by the thinking of the French phenomenologist Maurice Merleau-Ponty, specifically his "Phénoménologie de la perception", and lines of thinking related to Gilles Deleuze and Félix Guattari. As a participant in Extensions, I remember long discussions where we tried to figure out what EwO, Bodies without Organs, could mean and how such concepts could be inscribed into a dancing body. Most of the time we failed, or perhaps we didn't know that we succeeded when we did, but there were absolutely situations where the body's organisation, or at least its conventions of hierarchy were radically questioned, both from the inside and the outside. I recollect being taped together with seven other people, our limbs twined into one big impossibility, at certain moments not being able to detect or direct parts of my body, and during others when having my limbs under ocular inspection not being able to detect if they where mine or not. However, what has crossed my mind lately is that Extensions to a large extent avoided, or ignored, the investment into energy, and related terminology, concepts that are always present in the texts of the mentioned thinkers. For Merleau-Ponty, the body's very existence has to be informed by fields of energy, even if slightly disguised, as he argues: " Because we are in the world, we are condemned to meaning, and we cannot do or say anything without its acquiring a name in history." Maurice Merleau-Ponty, (specifically Phénoménologie de la perception, p. xix.) Creating meaning, and its different intensities, thus equals fields of energy. The phenomenal body in Merleau-Ponty's thinking is the foundation for analysing sets of movements and actions, communicational modes and more or less derived energy flows. Deleuze and Guattari's concepts relating to the body's utopian motivation are highly complex and difficult to summarise but the terms such as forces and intensities are always present, though with a number of different meanings. E.g., becoming always includes redirecting energies and their flows.

Xavier Le Roy:

The electricity between two bodies like the one you can create and try to represent by using the contact improvisation was not my major interest to explore in what I call an Extension. As the word extensions says, I am more interested in reflecting on what kind of an assemblage creates a contact then in the contact itself. This implies to view and envisage the contact in a specific way and include this in the overall concept. The idea was to bring the force, the intensity and the energy you are talking about, into the field of "imagination", "visualisation" of the actor of it, somehow trying to visualise what you are creating by getting in contact with someone or something else at the same time that you register and distribute all the physical, psychological and emotional information. One way to practice this could be to invest in the activity through a dialogue between these elements of the contact and the assemblage you are creating by being involved in it. As you say the interesting aspect of the contact is the interval which is this space between realising that your are in contact but thinking that "you are in extension". This place might be the space we can use to redefine a body image, or let say change the representation of it by posing the problem of contact in another way, not only in the restricted areas of phenomenology or contact improvisation or the psychologico-symbolic. So, to be a little

bit arrogant, more Deleuze than Merleau Ponty. I don't know enough about the thinking of either of them to allow myself to say such a thing but... I was interested in creating specific assemblages and exploring how they function (An assemblage can be formed of one body or several human or non-human ones). Thinking, if you change the organisation of the body you will change the way it functions. It is a chance to explore what the body is capable of if you don't use your usual patterns to apply to this assemblage but let the assemblage give you and show you the function. This should lead to an exploration of the possibilities by changing the point of view of the whole structure we are involved with. So the force, the intensity, and the energy are part of this but they are used as tools and information to enter other fields than the one limited and defined by their associate properties. For example, force involved in a body contact is not only more or less transmitted weight given or taken from a body part, it can also be the potential for a part of the body to become a foot to stand on: where are the feet and how many of them is there in the assemblage I am involved in? What kind of body is this assemblage and this activity creating? Can I visualise it in order to use it as a way to move in space?

Marten Spangberg:

More Deleuze than Merleau-Ponty, I agree. At least in the introductory parts of Extensions, the occupation was largely becoming other, or at least to re-articulate the hierarchies and conventions of the body, both as such and in relation to or merging with other human and non human bodies. In engaging in non-conventional assemblages, from seemingly simple re articulations of the body in an agreed with framework (such as playing football backwards), or in very complex formulations with both other human and non-human bodies, where the organisation of the body as well as its framework is unfamiliar, I suppose that it is not the quality of an energy flow that is interesting but its placement and its directions in relation to both internal and external extensions. Such physical experiences are to me crucial, not least in a dance landscape, in the respect that ideas that we deem as "natural" to the body, show themselves as constructs and that motivations such as body centre is largely based on conventions. What I mean is that it is first when we allow ourselves to let go of the body as it is conventionally constructed, that it can use potentialities such as a "part of the body to become a foot to stand on", and to me this process is perhaps more important than the part becoming foot, or whatever it wants to become. In other words, to me Extensions on this level, are important in the sense of creating new modes of perceiving the body, or at least how it is questioning the modes of perceiving the body. Or as Deleuze and Guattari would say it: "Nothing has changed. Nothing was translated. Nobody escaped. Nothing really moved. Everything took place on the level of the personal." For me, it is interesting what you say about visualisation in order to use an assemblage to move in space. I am not quite sure what you mean by visualisation here, but I suppose it is on a rather concrete level. One motivation in Extensions relating to the body, as far as I can see, is that through sets of assemblages the body could transpose itself to the degree where it actually escapes visualisation, where it slips out of the archive, avoids domestication, or at least where it becomes a kind of a saper sliding signifier the readability of which is so volatile or unstable that the reader continuously has to question his/her reading. When you say visualise it, in the sense of a certain assemblage, that means that you insert the body again in the conventionalised hierarchies under the ideology of the gaze, but also of the language itself. As I see it, one interesting layer is how an assemblage could move in space, or not, without first being installed in language. I don't mean this in any esoteric sense, or that one would be able to detect a "natural" or an authentic body, on the contrary, my interest is to invest in the sign systems and the language that surround, oppress and reform the body. Does not the frame of Extensions, at least the initial phase, and its investment in the other, unconventional, body assemblages such as the ones we implicitly refer to, question the object status of the body as commodity on the dance stage? Of course, the whole framework of Extensions, in its blurring of the rehearsal/performance, process/process boundary, is critical of the conventions of dance presentation. But it is not the dissolving body in relation to its conventional presentation on the stage - a critique that we knew from e.g. the Judson Church period. In Extensions, it is presented in a completely new frame - this is an important question in the sense that it necessitates a re-articulation of the dancing body as a subject/object, process/product, and takes especially into consideration what the spectator invests in it.

Xavier Le Roy:

First a remark about using the word visualising. I never thought about the obvious reference to the hierarchy of the gaze used in this expression: visualisation. But it did strike me because somehow I use visualisation to avoid the formula "feeling the body" or "feel how your body relates with the situation," which are too imprecise. What do I mean by visualisation? Can I be more precise? If I try it sounds something like: looking at the same time on the outside and the inside of your body with a "fictive gaze," using different senses (contact, temperature...) and using the permanent question "what does it look like?" not in order to look better but to increase the number of perspectives and turn the back on the audience, because it is there that you are looking(?). I am not sure about this one but I use this to question the interface between the "to look at", and the "to be looked at" (a matter of fact in performance) in order to stage it in the body itself, to escape the idea that you are only showing something. So it is a proposal to try to be more in a situation of looking for something rather than show something. Because what you think is also what you show. But anyway this is a rather common strategy, I would say. Nothing new here, it is used by many body technicians. As you say: "the frame of Extensions, at least the initial phase, and its investment in the other unconventional body assemblages such as the ones we implicitly refer to, question the object status of the body as commodity on the dance stage." but it was more specifically to explore this in relationship to the connections between production and product and how the bodily activity relates to this. The status of the body was transformed into its own stage for these questions. We tried to do this by incorporating the dependency of the situation, to involve it as a part of the question. This is maybe the difference from the Judson Church way of doing it. But some strategies were very similar to theirs, like for example when we try to blur some embodied dichotomies like subject/object, thinking/feeling, process/product, active/passive in order to find some other point of view. As you said, this necessitates a work on what the spectator invest in this. And I think that's where both we and the audience got lost, not knowing what is going on. Not knowing how to perceive, being lost enough to find other articulations of these question might be a way. But we didn't get there. Maybe we forgot to take care about where we are situating ourselves according to the conventions of perception by willing to escape into the inescapable. What do you think? Is this completely stupid and only blah, blah, blah?

Martin Nachbar:

In my understanding of your Self-Interview, one of the difficulties in Extensions was to communicate your ideas of the project to the other participants. One central point was the problem of defining a utopia towards which Extensions might point. As utopia tends to be an unclear term, I would like to leave the term "energy" open for this interview, leaving it to you to define energy for yourself according to your understanding of the questions. How would you relate the flows of information to the flows of energy?

Xavier Le Roy:

I don't like using the term energy because it is very undefined in relation to what we talk about when we use it. What are we talking about? The notion of power? Force? An ability to come in action? The ability of a system to produce a quantity of work or an action (the definition from physics)? The electric one? The thermal one? The chemical one? The mystic one? The mixture of all of them at the same time? The one you feel? The one you can measure? Energy is too often used to designate something difficult to bring into words and therefore it has too strong a connotation of the unexplainable, especially in the dance discourses. I don't know how to use the term energy, and consequently I also prefer to leave it aside. I prefer to talk about the exchange of information, whether that contains an undissociable notion of energy in it or not.

Martin Nachbar:

Could the difficulties in communication be understood as a de-synchronisation of the flows of information and the flows of energy? If so, in which way? If not, what are the other ways of understanding it? Where do you see the sites at which the elements (signs, terms, psychological energy, physical energy, etc.) are passed on and modulated or transformed in these two flows? What do they look like and how does power relate to these sites?

Xavier Le Roy:

I don't quite understand what you mean by de-synchronisation. Is it a break happening within something that should happen at the same moment and go in the same direction? I think a flow needs differences in order to exist and somehow if flows are going in the same direction they don't communicate: they don't create information or are not information themselves. Like, if they are parallel they don't communicate. So they have to cross and have different speeds to create communication. But I don't know if this answers your question. I think that in the case of Extensions mere communication problems appeared when we tried to engage the discourse in the problems we were working on. How this was proposed, understood and brought into the field of representation, that was the problem. When you try to deviate or disrupt the flows from their habits to find the way to state the problem in another sign system and regulation, I think this deviation can cause a break in the ready made languages we are using, which might include what you called "terms, psychological energy, physical energy etc." controlled by the "order words" of the common languages. Maybe this creates what you call a de-synchronisation of flow. Perhaps these difficulties you refer to have more to do with a hierarchisation of information. For example, by giving a value to the information taking it out of its flow in order to instrumentalise the representation. But I think most of the communication problem in relation to the question of power arose because of the confusion between knowledge and power and because of the conventions they relate to.

Martin Nachbar

Regarding the performances of Extensions in Podewil Berlin, last year, would it be possible to say that utopia or some part of utopia was achieved?

Xavier Le Roy

I think some aspects of the show in December were perhaps not an achievement of utopia, but they did have a utopian character. For example, the show seen in its whole was an effort to replace some dominant models of behaviour and perception by other models and was therefore utopian. Some parts of the evening de-institutionalise the individual relationships within the choice of what should be present, where, why, how and in which frame. But on other levels I would say that it did not even try to be utopian.

Martin Nachbar

How would you relate the power supplies (financial, energetic, hierarchical) to these performances, especially in relation to the notion of utopia?

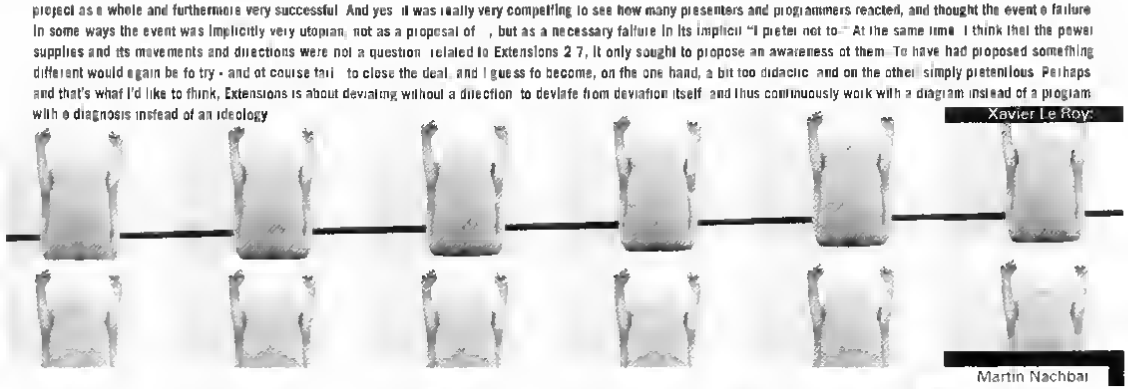
Xavier Le Roy

I would actually be very interested to know how some of the institutions in control of these supplies relate to it. But I cannot tell at the moment. I don't know. Some of the usual ways used for distribution have deviated in an attempt to challenge the conventions of the financial questions. But it is very far from utopia. The deviation of flow of money didn't change the expectation produced by it, for example.

Marten Spangberg

I would like to return to Xavier's words "to look at" and "to be looked at" which to me refers rather directly to Lacan's thinking, and later on correlate these thoughts to how Extensions, as presented in December, refers to the a sort of a macro-dramaturgy of the whole Extensions-project. To begin, it is interesting for me to think of stage-orientated work of today and its political potentiality, or impossibility. Is it possibly so that the works today do not refer directly, as statements or counter statements, to a dominant political rhetoric (in Western Europe)? Which in some way or other would be to confirm this rhetoric being used in the investment of the spectator's gaze, and the awareness of the "seeing /being seen" dichotomy as a means of making the spectator conscious of the conventions and ideologies inscribed in his/her gaze. Lacan would perhaps say something like, I see from one point only, but am seen from all other positions at the same time, where he also understands that to be caught seeing is a matter of castration, thus being caught seeing by the self, or aware of this reversibility of performance, the spectator necessarily is made aware of his modes of seeing. The modes of dealing with the reversibility of the gaze were in the earlier proposals made by Extension and applied more or less directly to the perception of the body, both from the inside and the outside. This in itself became a political mode of presentation, and furthermore it implies a critique of the whole spectrum of what the body is today, but, and this is most important for me, if did not propose a narrative, if even refused to the spectator and performer the formation of a narrative that, so to say, would close the deal. Extensions simply kept the ending open, if only because that was the only possibility, and I think it also produced a fair of frustration in the group. In relation to Extensions 2.7, I find it rather irrelevant to discuss the quality of the individual acts presented, but to see how, by proposing a conventional linear mode of presentation, it created a critique of and an awareness of the models of presenting stage art. I was very interested in the discussions around it, on the one hand, how the works did not present the body as it had been proposed in the earlier Extensions proposals, and on the other, how they were presented with a linear mode. As I see it, in relation to what I said earlier, this Extensions was a proposal where form and content of the separate pieces did not question the gaze in the sense "of look at" and "to be looked at", but rather on the level of what ideologies we, the audience, bring to an event. In other words, what are the extensions, the flows of meaning, being proposed by an event in itself. In this sense I find that what the Extensions 2.7 proposed to be very much in line with the project as a whole and furthermore very successful. And yes, it was really very compelling to see how many presenters and programmers reacted, and thought the event a failure. In some ways the event was implicitly very utopian, not as a proposal of , but as a necessary failure in its implicit "I prefer not to". At the same time, I think that the power supplies and its movements and directions were not a question related to Extensions 2.7, it only sought to propose an awareness of them. To have had proposed something different would again be to try - and of course fail - to close the deal, and I guess to become, on the one hand, a bit too didactic and on the other simply pretentious. Perhaps, and that's what I'd like to think, Extensions is about deviating without a direction, to deviate from deviation itself, and thus continuously work with a diagram instead of a program, with a diagnosis instead of an ideology.

Xavier Le Roy



Martin Nachbar

Happy to have finally received the proceedings of the conference. It is good to read some of the thoughts from the insiders, as I have entered this trialogue as an outsider, not knowing much about Extensions, other than the performances at Podewil last December. Well, I don't like the term energy either. I had major difficulties in finding questions in relation to this term, but I decided to just try to use the term without articulating my uneasiness with it. So, I am happy to go with Xavier's suggestion to talk about the exchange of information. Nevertheless, I will try to let the term energy come into the discussion here and there. That way it might get a sharper definition, which can erase its usual use in dance discourses to some extent. I would also like to point out that any kind of terminology tends to be unclear (e.g. "visualisation") and tends to be somewhat ideological. But you guys know this anyway. Maybe that's what makes communication possible. Xavier writes about different speeds and crossings of flows of information and that these two enable communication (by the way, your response answered my question perfectly, as I said earlier, I formulated my questions feeling slightly uneasy about the term energy and not knowing much about the project itself, so any response is an answer, as it creates an opening for me into the discourse). Not being clear forces one to be either slower or faster in order to focus again. In this sense, it causes variation in speed and maybe even in direction. I would like to refer to Xavier's interest in how the institutions in control of the supplies relate to utopia and to Marten's 'I prefer not to'. I understand the latter not so much as implicitly utopian, but rather as somewhat revolutionary or even better, as the expression of something or someone in revolt against something or someone. If I am right in my assumption that Extensions was partly about researching and criticising the usual modes of representation and maybe proposing another way of representation (of the body?), then the Extensions at Podewil was indeed a failure. Not because its presentation was difficult, but because it did not include any kind of reflection on or critique of the programmers whose reaction is so criticised by Marten. Art itself is not political. It cannot be, because its mode does not interfere with the places where any kind of flow of power is controlled, switched, changed etc. But taking my assumption as right, a part of the Extensions goal is to be political, as it tried to make people aware of their habits in representation in the performing arts. The term people, as I take it from Xavier's and Marten's quotes, also includes the people in power. Therefore it's political. In connection with this, the reference to Judson Church doesn't make perfect sense, as that was a situation in which the artists administrated the space themselves. Something none of us can compare to now. We all depend on producers who supply space and money and more. I wonder how Extensions would be able to become political. Could it be on the model of Judson Church, finding a space which is administrated by the artists themselves? Or is there a way to include political action in the representation of Extensions? Maybe one of the problems of the project is that it questions habits in the whole field of performance arts, but it doesn't address one part of it, the most powerful. Thus, knowledge and power might get confused. I am not sure. In terms of energy, it means that the suppliers stay hidden, as we are all used to having it. Leaving the producers in the dark means paying respect to them, while one of the assumptions seems to be to question them as well. What I find really interesting is that Extensions seeks to find the role of the body in the process of making performance. As Xavier points out in the self-interview, the body needs other entities to extend into in order to exist and in order to produce. Energy supplies in the form of air, water and food, maybe clothing and housing. In the capitalist system all of this asks for money. Which refers us back to the producers and their bodies. Bodies turning against bodies? Is utopia only achievable through revolution and revolt? How would you guys relate to this question? What were the hierarchies not addressed in Podewil? How could art become political? (If it wants to become so)

energija
telo / figura i teorijske naracije
piše misko suvakovic
39 stranica

energy,
body / figure and theoretical narratio
by misko suvakovic
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01 prolog
heidegger, mangelos, energija i foucault

Pitanja o "energiji" tiču se odnosa. To je stavljanje (Stellen) koje izaziva prirodne energije. Ono promice (ein Fördert) s tim što otkriva i ispostavljaš. Heidegger (1889-1986) opertao je ovo stanje modernosti. Moderna je nastala kroz ovo promicanje, otkrivanje i ispostavljanje od sveta prirode ka svetu ljudi (od predljudskog haosa do ljudskog razuma). Otkrivanje i promicanje tela koje se izdvaja iz prirodnog predljudskog haosa ili reda u nekakav postav unutar društva i kulture. Moderna je uklještena između prirode i društva. Uklještenost jeste odnos, a odnos evocira pitanja o "energiji". Umetnik i mislilac moderne, kakav je bio, Mangelos (1921-1987), suočio nas je sa pitanjem o "energiji". Šta je "energija"? Njegov odgovor glasi: MIŠLJENJE JE FORMA ENERGIJE. Mangelos ima "teoriju energije". Stvar je u mišljenju. Mišljenje za Mangelosa jeste moderno mišljenje, a to znači da se ukazuje kao obuhvatanje, kao univerzalnost energije u rasponu od predljudskog haosa prirode do ubrzanog mašinskog i medijskog postljudskog rekonstituisanja kulture. Mangelos misli od "primitivnog" i "naivnog" do "sofisticiranog" i "kompleksnog" od prisutnog do odsutnog, zapravo, od prvobitnog bivanja u prirodi do otuđenosti od prirode. Prvotnost i drugost se suprotstavljaju u mišljenju modernog mislioca koji sebe telesno misli kao "odnos", a to znači "energiju". Mangelos je u odnosu na "energiju" uspeo da napravi iskorak od mišljenja egzistencije u "promicanju" na način heideggerovske precrtane metafizike ka formulisanju "iskaza" (statementa, manifesta, konceptualizacije, propozicionirana) na način konceptualne umetnosti. To je i sam izrekao u više manifesta kojima je izvršio "misaono-telesno" obrt od predljudskog haosa u društveni svet, odnosno, iz naivnog mišljenja u metafizičko i iz metafizičkog u kritično mišljenje:
MANIFEST O MEMORIJI- memorija je starija od mišljenja. kronološki, i od čovjeka, to je replikativno svojstvo reproduktivne energije zatim **MANIFEST O SVIJESTI. svijest je pojam naivnog mišljenja čiji je sadržaj nepostojeće idealno stanje cjelokupnosti mišljenja.** i **MANIFEST O JAZU NO. 3- marx je gledajući iz 19. st. jos vidio umjetnost u društvu. u dvadesetom se još vidi jaz među njima. iz dvadesetiprvog vidi se društvo, ali ne i umjetnost**

Gubljenje prirode: trag, brisani trag, odloženi trag - društvo se ukazuje kao odlaganje, kao odlaganje odloženog otkrivanja i ispostavljanja. Svet se ne razumeva više kao prisutnost koja se otkriva i ispostavlja, zapravo pojavljuje, već kao nekakav "princip" kulture kroz koji se gleda svet (covek, priroda, kosmos: predljudsko, ljudsko kao prirodno, vanljudsko, nadljudsko: masinsko, itd). Prava opozicija nije duh naspram materije, vec telo naspram mašina. U društvu/kulturi "energija" jeste izraz žargona, metafora o pojedinacnosti odnosa ili pokusaj rekonstitucije doslovnosti dogadaja (cina) u idealizovanoj nemogućnosti. "Energija" na kraju moderne postaje diskurs, ali diskurs nije sam govor, vec mnoštvo sistema zastupanja, prikazivanja, konstituisanja, ali i zabrane i isključenja. Tada, ako sledimo Foucaulta (1926-1984), autor nije govorni pojedinac koji je izrekao ili napisao neki tekst, već je autor princip grupisanja diskursa, jedinstvo i izvor njegovih znacenja. Autor je ono, sto uznemirujućem jeziku fikcije daje njegovo jedinstvo, njegovu uklopljenost u zbilju, zapravo zbilja jeste jedna od odslikanih slika autora-kao-principa grupisanja diskursa. "Energija", tada, jeste metafora za prelaz od prirode kao energije u ljudski odnos sa prirodom do drustva kroz koje se preobražava priroda do grupisanja diskursa u konstituisanju odnosa autor-delo. Zapravo, tu se suočavaju svet-covek-kultura. umetnik jeste posrednik (III princip) grupisanja, da bi na kraju došli do same društvenosti: sveta kao društva. Reći "energija" znaci reci "teorija energije" i to je za nas postavio Mangelos.

01 prologue
heidegger, mangelos, energy and foucault

Questions on "energy" regard relationships. It is a setting upon (stellen) that causes natural energies. It flows (fordert) by revealing and establishing. Heidegger (1889-1986) gave an outline of such state of modernity. Modern art came into existence by this setting upon, revealing and establishing, from the world of nature to the world of people (from prehistoric chaos to human reason). The revelation and setting upon of body extracted from natural prehistoric chaos or order to be put into some kind of position within society and culture. Modern art finds itself wedged in between nature and society. Impaction is a relationship, and relationships evoke questions on "energy". Mangelos, the modern artist and thinker he was, (1921-1987) made us face the question on "energy". What is "energy"? His answer was: THINKING IS A FORM OF ENERGY. Mangelos has a "theory of energy". It is about thinking. Thinking to Mangelos is modern thinking, meaning that it shows itself as comprehension, as universality of energy spanning from prehistoric natural chaos to the fast post-human machine and media reconstitution of culture. Mangelos thinks from "the primitive" and "the naïve" to "the sophisticated" and "the complex", from the present to the missing, that is, from the primeval being in nature to alienation from nature. The primary and the secondary are juxtaposed in the mind of the modern thinker who physically sees himself as "relationship," and that is "energy". Mangelos managed, in relation to "energy", to step from thinking existence in "flowing" in the way of Heidegger's copied metaphysics towards the formulation of a "statement" (manifesto, conceptualization, propositioning) in the way of Conceptual Art. He himself stated it in several manifestos, turning "in mind and body" from prehistoric chaos to social world, i.e., from naive thinking into metaphysical, and from metaphysical into critical:
MANIFESTO ON MEMORY- memory is older that thought. chronologically, from man, too, it is the replication characteristic of reproductive energy further **MANIFESTO ON CONSCIOUSNESS. consciousness is a term of naïve thinking the content of which is a non-existent ideal state of the entirety of thought.** and **MANIFESTO ON JAZZ, NO. 3- marx. looking on from the 19th century, saw art in society. In the 20th the gap between them is still apparent. from the 21st, society can be seen but not art.**

Losing nature: a trail, an erased trail: a disposed trail: society presents itself as disposing, as disposing the disposed revelation and establishing. The world is not seen anymore as the presence which reveals and establishes, it actually appears as some sort of cultural 'principle' through which to see the world (man: nature, cosmos, pre-human, human as natural, non-human, super human, machine, etc.). The true opposition is not spirit vs. matter, but body vs. machine. In society/culture "energy" is a jargon expression, a metaphor on the individuality of relationship or an attempted reconstitution of the literalness of evant (act) in idealized inability. 'Energy' towards tha and of modern art becomes a discourse, but discourse is not language itself, but a multitude of systems: of representation, presentation, constitution, but also of prohibition and expulsion. Then, according to Foucault (1926 - 1984), 'the author' is not a speaking individual who said or wrote a text, but the principle of grouping discourse, the unity and source of its meanings. The author is: it' that to the unsettling language of fiction gives its unity, its integration into reality, moreover: reality is one of the painted pictures of the author-as-discourse-grouping-principle. "Energy" then is a metaphor for the transition from nature as energy into the human relationship with nature: all the way to society through which nature transforms and to the grouping of discourses in the constitution of the relationship author-work. As a matter of fact: that is the confrontation of world-human culture: an artist is the mediator (or principle) of grouping: in order to arrive at sociability - the world as society. To say "energy" is to say 'theory of energy': as given to us by Mangelos.

02 energija:
žargon: metafora ili doslovni događaj

Ali, šta jeste energija u odnosu na teatar ili u odnosu na umetničko delo ili u odnosu na telo koje jeste i "samo telo" i 'višeslojna figura naslojavanih značenja' nekakvog scenskog ili vanscenskog događaja unutar umetnosti, kulture, društva ili sveta prirode? Ipak postoje razlike. Nije svaka upotreba reči "energija" ista, nije svaki telesno-verbalni gest glumca koji izgovara Hamletove reči ili bio-mehanički-neverbalni gest Meyerholdovog vežbača na isti način oprisutnjenje ili odlaganje energije. Trisha Brown, Terry Fox, Marina Abramović, Laurie Anderson ili Stelarc rade se različitim "energijama". Trisha Brown je radila sa akumulacijom telesne energije plesača. Terry Fox je koristio energiju biohemijskog procesa vrenja kvasca prilikom mešenja hleba. Marina Abramovic je radila sa sasvim različitim modalitetima energije: kinetičkom ili potencijalnom energijom ljudskog anatomskog tela u pokretu ili mirovanju, odnosno, sa energijama vatre, vetra, vode ili energijom mašine: zatim, psihičkom energijom, libidom ili duhovnom energijom (ma šta ove reči značile). Laurie Anderson je radila sa energijom publike (doxe) masovnog spektakla. Stelarc je radio sa energijom bola ili sasvim različitim "cyber" odnosima (preobrazajima energije) u sistemima telo-mašina. Ali, ipak šta "energija" jeste? Mogu pretpostaviti da energija 'jeste' nešto na način žargona, ne način metafore i na način doslovnog događaja.

Na nečin žargona "energija" jeste nešto čime se pravda, identifikuje, upisuje smisao i to izuzetni smisao scenskog prizora: bihevioralno dramskog prikazivanja ili doslovnog ljudskog scenskog i vanscenskog čina. U svakodnevici svetova teatra, reč 'energija" jeste žargonski nadomestak za "kreativno" ili za 'talentovano" ili za 'životno" ili za "neizrecivo" ili za "ne znam šta da vam kažem, ali to je nešto jako važno" ili možda "jako bitno' ili "duboko" ili 'snažno' ili "autentično"... Žargon jeste berljera, zaslon koji odvaja "energiju" od direktne i doslovne pojavnosti efekata energije (snage: sile, udara, moći) u samorazumljivosti nekog sveta, neke doxe.

Na način metafore "energijom" se naziva nešto što je tu i što se mora opisati. "Energijom" se metaforično prikazuje i zastupaju neverbalni ili neverbalizovani pokretači, preobražaji i efekti. Pokretač "energija" je ono što prethodi gestu i daje gest kao snažan, mlak, udaran, elegantan, lak ili težak, zavodljiv ili bolan. Preobražaj "energija" je ono što kao da povezuje dva stanja, položaja: telesne odnosa, zapravo preobražajem se jedno stanje materije (tela, prostora, objekata) dovodi u drugo stanje materije. Efekti "energija" jeste nekakva posledica zapletanja konflikta ili razrešenja, nekakvo praznjenje: oslobođanje, rasprostiranje ili, nasuprot, koncentrisanje, sakupljanje, nagomilavanje. Ali "energija" jeste i nekakvo imenovanje od indeksacije preko simbolizacije do diskursa. Zato, je energije: neka vrsta 'agenta" kojim se u jeziku pokazuje moć nepokezivog skoka igrača, govore glumca, krika pevačice, bola performera, itd.

U evropskoj umetnosti od avangarde do postavangarde pojavila se jedna namera, sasvim utopijska namera: da se izađe iz metaforičnog i žargonskog: da se dođe do same stvari (samog objekta: samog tela, samog gesta) bez zastupanja u odnosu na metafiziku i njene beskrajne mogućnosti "govora" koji prekriva sve, pa i sam svet. Teznja ka doslovnosti jeste jedna od velikih obećanja transgresivnih pristupa u avangardama XX veka. Na primer, italijanski teoretičar arte povere Germano Celant sasvim je precizno izložio 'poetiku" doslovnosti:

Siromašna umetnost donosi svesnu identifikaciju pojmova: realno=realno, akcija=akcija, misao=misao, događaj=događaj. To je umetnost koja je shvaćena kao podstrek za neprekidnim verifikovanjem umetnikovog mentalnog i fizičkog postojanja, kako bi se time odstranila mimetička i fantastička mrežnjača ispred očiju zajednice posmatraca. Napor ove umetnosti sastoji se u nameri da se saopšti preko medija koji ništa nece prepustiti dvosmislenim tumačenjima ili otvaranju prema semantici. Odatle i proističe fizicirnje ideje: ideja prenesene u materiju postaje model za činjenično i mentalno učenje. Autor, stavljajući se u središte između ideje i materije postaje isključivi protagonista događaja, integrira se sa aktuelnošću i neposredno u vremenu i prostoru razvija tok svojih zamisli." Ili "Odbacuje se sve ono što može da izazove refleksiju ili predstavu da bi se dospelo do osmoze između vitalnog i mentalnog."

02 energy
jargon, metaphor of literal event

But, what is energy in relation to the theater or in relation to the artistic work or in relation to the body, which is both "the body itself" and the "manifold figure of layered meanings" of a scenic or non-scenic event within art, culture society of world of nature? There still are differences Not all usage of the word "energy" is the same, not every bodily-verbal gesture of an actor saying Hamlets lines or biomechanically-nonverbal gesture of Meyerhold s trainee is in the same way presentation or disposal. Trisha Brown Terry Fox Marina Abramovic Laurie Anderson and Stelarc all work with different "energies." Trisha Brown worked with accumulation of the dancer s physical energy. Terry Fox used the biochemical energy of yeast reproduction in dough kneading. Marina Abramovic worked with completely different modalities of energy with kinetic or potential energy of the human enetomical body in movement or stillness i e with energies of fire wind, water, or with the energy of the machine and further on, with physical energy, libido or spiritual energy (whatever these words may mean). Laurie Anderson worked with the energy of the audience (doxa) of mass spectacle. Stelaerc worked with the energy of pain or with completely different "cyber relations (transformations of energy) in body-machine systems. Yet, what is "energy"? It can be presumed that energy "is" something in the way of jargon, in the way of metaphor and in the way of literal event.

In the way of jargon, "energy" is something by which to justify identify, give meaning, extraordinary meaning to a scene a behavioral dramatic presentation or e literal human scenic or non-scenic act. In the everyday life of theatrical worlds, the word "energy" is the jargon substitute for "creative" or "talented" or "existential" or 'inexpressible' or "I don t know what to tell you but it is something very important" or maybe "very essential" or "deep" or "strong" or "euthentic". Jargon is a barrier a screen separating "energy" from the direct and literal presence of energy effects (strength, force, impact, power) in the self explanatory condition of a world a doxa.

In the way of metaphor, "energy" is something that is here and must be described. "Energy" is metaphoncally presented and represented by non verbal and non-verbalized driving-forces, transformations and effects. Driving-forces: "energy" is what precedes the gesture and presents the gesture as powerful, lame, striking, elegant, easy or hard, seductive or painful. Transformations: "energy" is what apparently connects two states, positions, physical relations, that is, it is by way of transformation that one state of the matter (body space, objects) is brought into another state of the matter. Effects: "energy" is some sort of consequence of producing conflict or of denouement, some sort of emptying, release, spreading, or, on the other hand, concentration, gathering, piling. But "energy" is some sort of naming from indexing through symbolizing to discourse. Therefore, energy is a kind of "agent" which in language shows the power of the unpresentable dancer's jump, actor's speech, singer's cry, performer s pain, etc.

There was an intention in Europeen art from the avant-garde to the postavant garde, an utterly utopian intention, to break out of the metaphoncal and jargon-like, to get to the thing itself (the object itself, the body itself, the gesture itself) without representation in regard to metaphysics and its infinite possibilities of "speech" which covers all, even the world itself. The tendency towards literalness is one of the great promises of transgressive approaches in the avant-gardes of the 20th century. For example, the Italian theonst of arte povero, Germano Celant, stated precisely the "poetic" of literalness:

Poor art brings with it a ceescious identificinon of forms: reni = real, action = action, thenght = thnoght, eveni = event. It is art understond as encouragement for the unceasing verificatinn of thn artist's mental and physicei existence, ie eeder to remove the mimetic and fantastic retina in front of the eyes of the observers' commuenty. The goal of such art consists in its intentinn to inform through media that will leave nothing to ambiguous interpretationns nr a turn towards sumanbcs. That is alsn where ideas become physical· idna transferred into matter becomes a model for facioal and mental learning. Putting him/herself into the middle between idea and matter, the author bncomes the exclusive protagonist of the event, integrates with actuality eed develops his/hnr idnas directly in time and space. Or, "rejects all that can provnke reflection or performance in order to reach osmosis between the vital and the mental."

03 logika doslovnosti
zmija, prazan prostor, siromašni teatar i body art

Istorija "doslovnosti" u umetnosti može da se prati posredstvom različitih primera. Reč je o sklonosti povratka ka samim stvarima ili samim pojavama ili samim činovima. Reč je o zahvatanju onog što prethodi govoru, što je vezano za samo telo, za sam prostor, za samo vreme, ali i za odnose samih (redukovanih) tela, prostora i vremena. Nekazivo i neizrecivo pokazuju se kroz složenosti pojava. Energija je otelotvorena. Telo je razoreno do energije. Moguće su različite kombinacije (setite se Brooka ili Grotowskog). Prisutnost je centrirana. Prisutnost je telesna i politička. Artaud anticipira ovu primarnost suočenja sa "energijom" sledećim rečima.

Muzika ima uticaj na zmije, ne pomoću mentalnih zamisli koje su indukovane u njima, već zato što su zmije izduljene, protegnute po zemlji, zato što dodiruju zemlju skoro celom duljinom svog tela, tako muzičke vibracije prenesene do zemlje deluju na ove tele kao veoma suptilne i veoma duge poruke; zato, ja nameravam da tretiram publiku kao zmiju.

To je težnja da telo bude telo u udaranja, vibracijama, talasanju koje dodiruje telo drugog, koje stvara i preoblikuje svet koji je primarniji i baziniji od sveta reči (simbolickih akumulacija, prekrivanja i naslojavanja). Tu anti-fikcionalnu i političku strategiju sasvim jasno obecava i politizuje Julian Beck. **Ne volim teatar Broadwaya jer ni za za reči "dober dan". Glasovi su pogrešni, ponašanje je pogrešno. Seks je pogrešan, idealizirani Hollywoodski svijet savršenstva, čista slika. Dobro izglačanih odijela, zakrižljalog anusa. Bez mirisa. Neljudski, jednog hollywoodskog glamca, jedne zvijezde Broadwawaya. I odvratna prljavština Broadwaya, tog otoka gdje je čak i smrad fabriciran, nestvaran.**

To je bila poslednja modernistička utopija kroz koju je načinjen pokušaj da se probije horizont ili opna ili ekran Simbolickog prikrivanja Realnog. "Realno je stravična praznina koja zjapi usred Simbolnog i oko koje se strukturiše Simbolno". Taj je proboj pokušan i izvođen u teatru, filmu (Godard, Warhol), skulpturi i slikarstvu (Andre, Judd, Morris, Kosuth, Buren, Marina Abramović), književnosti (Sollers, Isou, Barth) ... Delovanje Marine Abramović (r 1946 u Beogradu) u periodu između 1973 i 1975 godine jeste karakteristican primer izlaska iz slikarstva i reakcije na proteorijski intelektualizam konceptualne umetnosti, ali i pokušaj dataatralizacije tela u energetskom polju bola, gesta, primarnog ponašanja, izlaganja tela dejstvu narkotika ili udara vazduha. Abramovićeva je realizovala seriju body art događaja nazvanih "Ritam" u kojima je ukazala na doslovnost "udara" na telo. Telo je udareno, telo podnosi udar, telo uzvraca udar. Potencijalna energija je pretvorena u energiju (mehanicku, biohemijsku, psihološku, društvenu) udara na njeno telo dato kao uzorak. Njeno telo jeste "egzaktni uzorak" na kome se očigledno pokazuje dejstvo "udara". Telo kao objekt prima, podnosi i čini oprisutnjenim udar.

Pogledajmo nekoliko njenih opisa akcija. **Ritam 10 - sadržaj akcije: 1.Postavljam beli papir na pod. 2 Postavljam dvadeset noževa različite veličine i oblika na papir 3 Uključujem magnetofon 4.Lekiram nokte leve ruke plavim lakom**

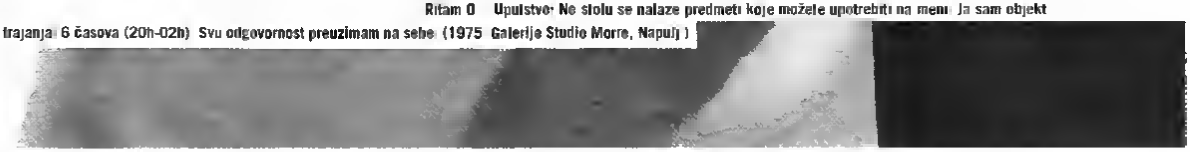
akcija: Uzimam nož, zabadam ga između prstiju leve ruke. Svaki put kada se posečem uzimam drugi nož. Kada promenim sve noževe (sve ritmove), puštam magnetofon sa snimljenim zvukom prošlog događaja. Uključujem drugi magnetofon. Drugi deo akcije sa sastoji u tome da, slušajući zvuk (ritam) noževa, ponavljam igru. Dovodim sebe u takvo stanje koncentracije da, praćeći ritam udaraca, uspevam istovremeno, kada sam se posekla u prvom delu akcije, da se posecem i u drugom. Puštam drugi magnetofon na kome je ritam udaraca odvostručen. (1973. Contemporanea, Rim)

zatim:

Ritam 2 - Beli prostor osvetljen sa 12 spotova jačine 8 kv. Događaj snimam sa dve statične kamere super 8: jedna kamera postavljena od mene prema publici, druge od publike prema meni. Svojim telom služim se isključivo kao sredstvom kroz koje se manifestuju psiho-fiziološke reakcije posle uzimanja određenih tablita (preparata za lečenje akutne šizofrenije) koji moje telo dovode u nepredvidljivo stanje. Okrenuta publici, uzimam dve tablete. Najpre uzimam jednu, isprtujem njeno dejstvo (reakcije se sastoji u kočenju mišića tela koje ne mogu da zasutavim, iako sam potpuno u svesnom stanju). Pravim pauzu, u kojoj uključujem tranzistor i slušam nasumice izabrani program, dok sa ne pripremim za uzimanje druge tablete. Uzimam drugu tabletu, koja dovodi moje telo u stanje mirovanja, kada se moja svest isključuje. Bez obzira na ovakvo stanje, akcije se odvija sve dok ne prestane dejstvo druge tablete. (1974. Gradska Galerija suvremene umjetnosti, Zagreb)

ili

Ritam 0 - Upuistvo: Na stolu se nalaze predmeti koje možete upotrebiti na meni. Ja sam objekt. Vreme trajanja: 6 časova (20h-02h). Sva odgovornost preuzimam na sebe. (1975. Galerije Studio Morra, Napulj.)



O čemu se ovde radi? Radi se o "scenicnom" događaju koji je izvan konteksta i institucije teatra. Naprotiv, može se rekonstruisati nekakva istorija evolucije od tu prisutne skulpture ka tu izvedenom događaju (akciji umetnice, performansu). Zatim, psihološki subjekt umetnice je redukovan, pokazuje se samo doslovno telo i ponašanje (energetska transformacija mehaničkih stanja) tela.

The history of "literalness" in art can be observed through various examples. It is about the inclination to return to things, phenomena or acts themselves. It is about including that which precedes speech, that is in connection with the body itself, with space itself, with time itself, but also with the relationships of (reduced) bodies, spaces and times themselves. The unutterable and the inexpressible are presented through the complexity of phenomena. Energy is personified. The body is decomposed to energy. Various combinations are possible (think of Brook or Grotowski). Presence is centered. Presence is physical and political. Artaud anticipates the significance to confront "energy" in the following words:

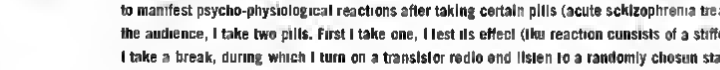
Music influences snakes, not by mental ideas induced in them, but because snakes are elongated, stretched across the ground, because they touch the ground with almost the whole length of their bodies, thus musical vibrations transferred into the ground affect these bodies as very subtle and very long messages; therefore I intend to treat the audience as a snake.

It is the tendency that the body be a body of impacts, vibrations, waves, that touches the body of another that creates and transforms a world that is more primary and more basic than the world of words (symbolic accumulations, overlapping and layering). Such anti-fictional and political strategy is clearly promised and politicized by Julian Beck: **I do not like Broadway theatre, because it does not know how to say "Good day". The voices are wrong, the behavior is wrong. Even the sex is wrong, idealized. The Hollywood world of perfection, pure image. Well ironed suits, astunted anus. Without odor. An inhuman one, of a Hollywood actor, of a Broadway star. And the disgusting filth of Broadway, of the scum where even the smell is fabricated, unreal.**

It was the last modernist utopia by way of which the attempt was made to break through the horizon or membrane or screen of the symbolic disguising of the real: "The Reel is a horrible gap opened wide in the middle of the Symbolic and around which the Symbolic structures itself." The breakthrough was attempted and performed in theatre, on film (Godard, Warhol), in sculpting and painting (Andre, Judd, Morris, Kosuth, Buren, Marina Abramović), in literature (Sollers, Isou, Barth) ... In the period between 1973 and 1975, Marina Abramovic (b. 1946 in Belgrade) gave a characteristic exemple of exiting painting and reacting to the pro theoretic intellectualism of conceptual art, but also attempting to de theatricalize bodies in the energetic field of pain, gesture, primary behavior, exposing the body to the influence of drugs or air blows. Abramovi_ realized a series of body art events under the title of "Rhythm" in which she pointed towards the literalness of "blows" to the body. The body is struck, the body takes the blows, the body returns the blow. Potential energy is transformed into (mechanical, biochemical, psychological, social) energy of blows into her body given as semple. Her body is an "exact sample" which clearly shows the impact of the "blow". The body as object accepts, takes and presents the blow. Let us take a look at some descriptions of her actions:

RHYTHM 10 content of the action: 1.I put a white paper on the floor 2.I put some twenty knives of various sizes and shapes onto the paper 3.I turn on the tape recorder 4.I put blue nail-polish onto the nails on my left hand

action: I take a knife, stick it between the fingers of my left hand. Every time I cut myself, I take another knife. When I change all the knives (all rhythms), I turn on the tape with the recorded sound of the past event. I turn on another tape recorder. The second part of the actions consists of me repeating the game, listening to the sound (rhythm) of the knives. I put myself into a state of such concentration, that, following the rhythm of the strikes, I manage to cut myself in the second part of the action at the same time I cut myself in the first part. I turn on the other tape, the rhythm of the strikes being doubled now. (1973, Contemporanea, Rome)



RHYTHM 2 A white space lit by 12 spots of 8 kV. One event taped by two static Super-8camerast one camera pointed away from me towards the audience, the other one away from the audience towards me. I use myself exclusively as a means to manifest psycho-physiological reactions after taking certain pills (acute schizophrenia treatment drugs) that bring my body into an unpredictable state. Turned towards the audience, I take two pills. First I take one, I test its effect (the reaction consists of a stiffening of bodily muscles, which I cannot stop, although I am fully conscious). I take a break, during which I turn on a transistor radio and listen to a randomly chosen station, while I prepare to take the other pill. I take the other pill that gets my body into a state of stillness, when my conscience shuts off. Regardless of the state, the action continues until the effect of the other pill wears off. (1974, The city of Zagreb Modern Art Gallery)

RHYTHM 0 Instructions: There are things on the table that you can use on me. I am the object. Performance duration: 6 hours (8 p.m. - 2 a.m.) I take full responsibility. (1975, Studio Morra Gallery, Naples)

What is this all about? It is about a "scenic" event outside the context and the institution of theater. Even more so, it can be reconstructed as a history of evolutions from the here-present sculpture to the here-present performed event (the action of the artist, performance). Further on, the psychological subject of the artist is reduced: it shows only the literal body and behavior (energy transformation of mechanical states) of the body.

Izvesni rani radovi (iz serije performanse "Ritam 10-0") Marine Abramović još su sasvim modernistički. Njeno telo u akciji jeste sam doslovni objekt "udara". Nije bitan rod, nije bitan pol. Telo jeste univerzalni uzorak za udar. Preobražaj energije je bihevioralan. Figura jeste telo koje jeste mesto udara. To su radovi sa nožem i ubadanjem noža među prste. To jeste rad sa uzimanjem tableta za "lečenje" akutne šizofrenije. U "Ritmu 4" (Galena Diagramma, Milano, 1974) ona je gola. Telo jeste žensko (genitalije, erogene zone). Njegova seksualnost i eroticnost smeštene su u zagrade, postoje, ali nisu bitne. Telo je izloženo udarima vazduha. Dominatna je uloga tela kao materijalne figure koja se deformiše, izoblicuje. Bitno je telo koje je izloženo udarima vazduha do gubitka svesti. Ali u "Ritmu 5" (SKC, Beograd, 1974) bitno je što je ona "žena". Ona se kreće oko velike plamene petokrake zvezde. Ona poništava karakteristične "ženske atribute": seče kosu i baca je u vatru, reže nokte na nogama i rukama, ulazi u plamenu zvezdu i sa njom se sjedinjuje. Erotični metafizički simboli ženskog uvedeni su u igru. U "Ritmu 0" ona izvodi dvoznačnu igru. Ona jeste doslovni objekt na kome se može učiniti bilo šta. Na tom nivou značenja ona telo i dalje tretira kao modernistički univerzalni objekt (TU-PRISUTNO MESTO UDARA). Na drugom nivou ona sebe nudi kao fetiš, objekt uživanja, mesto na kome želja pokazuje svoje učinke. Ona sebe izlaže kao "poželjni" objekt za gest erotizovanog nasilja (oslobođene perverzije). Ona provocira pokretanje libida (seksualnog i erotskog). Ona simbolizam realizuje do nivoa označitelja: nanošenja i prijema bola, nadražaja erogenih zona, ostavljanja traga. Ova dvostrukost je bitna. Telo je uklešteno između dva statusa: statusa doslovnog objekta modernosti i funkcija fetiša postmodernizma. U jednom drugom performansu (Krizinger Gallery, Innsbruck, 1975) ona ulazi u "svet" fantazmatskih projekata tela kao "igračke"/"igračice": autoerotizma i sadomazohizma. Nagost tela postaje nagost imenovanog fetiša. U dva rana rada potenciran je status "ženskog". Ta dva rada nisu feministička, ali na ironičan način prizivaju feminističko centriranje "roda" i "pola". Prvi rad je "Art must be Beautiful, Artist must be Beautiful" (Charlottenburg Art Festival, Copenhagen, 1975). Naga umetnica se grubim potezima česlja četkom sa gvozdenim zupcima i uzvikuje: "Umetnost mora biti lepa, umetnica mora biti lepa". Suočavaju se "lepota" i "bol". Ovaj rad je izveden, ako se ne varam na feminističkom festivalu. Ali on nije izveden u "duhu" feminističkog projekta identiteta, već naprotiv on jeste razaranje ženskosti, ulazenje u univerzalističku igru muške agresivnosti i ponuda njegovoj želji. Ali njen performansa jaste i prizivanja ženskog samokažnjavanja, međutim, samokažnjavanje nije melanholično, ono je hladno, doslovno.

Drugi rad je "Uloga zamene" (De Appla Gallery, Amsterdam, 1975). U pitanju je jednostavna igra zamena uloga. Polazi se od toga da telo ima ulogu i da uloga odrađuje konsekvence za telo. Umetnica je našla profesionalnu prostitutku koja se umesto nje pojavila na otvaranju njene izložbe u galeriji De Apple, dok se ona našla na mestu prostitutke u jednom od amsterdamskih izloga. Ovde je izveden karakterističan pomak od tela-objekta ka telu-instituciji. U kasnijim radovima iz 90-ih godina Marina Abramovic koristi svoju žensku figuru da bi gradila telesna narativne i fikcionalne prizore. Tu su "pol" i "rod" nekakvi simboli seksualnog, erotskog, civilizacijsko-mitološkog tretiranja tela koje govori (pripoveda u telesno-figuralnim slikama). Na primer, mogu se uporediti dela 'Glave zmajeva' (Hamburg 1992), 'Čišćenje ogledala' (Oxford 1995), "Balkanski barok" (Venecija, 1997) ili 'Biografija" (Ljubljana, 1998). Tu je telo artificijelna viseslojna simbolička ili tekstualna predstava (representation) koja se zasniva na odnosu figurativnih scenskih ili ekranskih tekstova.

(a) teksta balkanske žene - žene mitske ratnice,
(b) teksta evropske žene - žene individualizovane zavodnice - i
(c) teksta azijske žene - žene bez subjekta koja opstoji sa predljudskim snagama prirode, i
(d) teksta američke (paradigmatski postmoderni tekst) žene - žena fatalne igre spektakla ili holivudskog filma.

Ovi likovi se u njenom poznom radu spajaju (kolažiraju) u "energiju simbola" koja je istovremeno fikcionalna (predodžbena) i konkretizovano-izvedbena na sceni ili pred kamerama.
Ali kakav je "ženskoliki" identitet dela Marine Abramović u odnosu nadruge žene umatnice. Neka ovom prilikom ona bude suočena sa dve umetnice: Claude Cahun i Vlastom Delimar.

Claude Cahun (1894-1954) jedan je od skrivenih likova evropskih istorijskih avanagrdi. Tek poslednjih godina nastaju javne i detaljne rasprave njenog fotografskog rada i neobičnog života. U pitanju su privatni-javni fotografski primerci, najčešće foto-autoportreti. Cahun je bila lezbejka i njen fotografski rad je obeležen "podtekstualnim" indeksiranjem njenog "drugačijeg" seksualnog identiteta. Njene fotografije su obećanje predočavanja ili sugerisanja psihološkog unutrašnjeg stanja. Duguju u izvesnoj meri nadrealistički kodiranom odnosu nesvesnog, telesnog i vizuelnog. Njeno "privatno telo" postaje fotografska-javna-figura kojom se indeksiraju stanja: travestije, egzibicionizma, melanholije, regresije, ponavljanja, skrivanja, konstruisanja drugosti, prenosa i kontraprenosa ... Seksualnost je potpuno skrivena, ponuđeni su simbolički nanosi figura erotizma, zavođenja, izazivanja, višeznačnosti polnog identiteta, metaforizovana seksualnost, modernost moderne žene, tajnovitost... Claude Cahun sasvim je različita od Manne Abramović. Cahun oko jezgra sopstvene privatnosti gradi javni fotografski mit žene.

Certain "early works" (from the performance series Rhythm 10- 0) by Marina Abramović are still quite modernist. Her body in action is the literal object of the "blow". Gender is not important, sex is not important. The body is the universal sample for impact. Transformation of energy is behavioral. The figure is the body that is the place of the blow. These are works with a knife and sticking the knife between the fingers. It is a work with taking pill for "curing" acute schizophrenia. In Rhythm 4 (Galeria Diagramma, Milan, 1974) she is naked. The body is female (genitals, erogenous zones). Its sexuality and eroticism are placed into brackets, they exist, but are not important. The body is exposed to air-blows. Dominant is the role of the body as material figure, which is deforming and twisting. Essential is the body exposed to air-blows till the loss of consciousness. In Rhythm 5 (SKC, Belgrade, 1974), though, it is important that she is a "woman". She moves around a big fiery five-pointed star. She destroys the characteristic "female attributes", she cuts her hair and throws it into the flames, she cuts her fingers and toenails, gets into the fiery star and becomes one with it. Introduced into the game are erotic metaphysical symbols of the female. In Rhythm 0 she plays an ambiguous game. She is the literal object on which anything can be done. On that level of meaning she continues to treat the body as a modernist universal object (the here-present place of the blow). On another level, she offers herself as a fetish, an object of enjoyment, a place on which desire shows its effects. She exposes herself as a "desirable" object for a gesture of eroticizing violence

(treed of perversion). She provokes the waking of the libido (sexual and erotic). She realizes symbolism to the level of the signifier: the infliction and acceptance of pain, the stimulation of erogenous zones, the leaving of a mark. This ambiguity is significant. The body is wedged between two statuses: the status of a literal object of modernity and the function of post modern fetish. In another performance (Krizinger Gallery, Innsbruck, 1975) she enters into a "world" of phantamasgoric projects of the body as "plaything"/"player" of auto-eroticism and sadomasochism. The nakedness of the body becomes the nakedness of the said fetish. In two early works the status of "female" is emphasized. These two works are not feminist, but in an ironic way show the feminist centering of "gender" and "sex". The first work is Art Must be Beautiful, Art Must be Beautiful (Charlottenburg Art Festival, Copenhagen, 1975). The naked artist brushes her hair with an iron brush and cries "Art must be beautiful, the artist must be beautiful." "Beauty" and "pain" are confronted. This work was performed, if I am not mistaken, at a feminist festival. But, it was not performed in the "spirit" of a feminist project of identity, on the contrary, it is the deconstruction of femininity, entering into the universalistic game of male aggressiveness and an offer to his desire. Yet, her performance is also the presentation of female self-punishment, although the self-punishment is not melancholy, it is cold, literal. Another work is The Role of Switching (De Apple Gallery, Amsterdam, 1975). It is about a simple role-switching game. The starting point is that the body has a role and that the role determines the consequences for the body. The artist found a professional prostitute to appear in her place at the opening of her exhibition in the De Apple Gallery, while she appeared in the place of the prostitute in one of Amsterdam's windows. This was a characteristic move from body-as-object towards body-as-institution. In her later works, from the 90's, Marina Abramović uses her female figure to build bodily narrative and fictional scenes. Here "gender" and "sex" are symbols of a sexual, erotic, civilization-oriented mythological treatment of the body that speaks (narrates in bodily-figural images). The following works can be compared as an example: Dragonheads (Hamburg, 1992), Cleaning Mirrors (Oxford, 1995), Balkan Baroque (Venice, 1997) and Biography (Ljubljana, 1998). The body here is a multi-layered symbolic or textual performance (representation) which is based on the relationship of figurative texts on stage or screen.

a) text of a Balkan woman - mythical woman warrior
b) text of a European woman - individualized woman/seductress
c) text of an Asian woman - woman without subject having intercourse with prehistoric forces of nature
d) text of an American woman - para-sigmatic post-modern text - a woman of a fatal spectacle-game or of a Hollywood movie

These characters merge (create a collage) in her later works in the "energy of symbols" which is simultaneously fictional (perceptional) and concretely performance-oriented on stage or in front of cameras.

But what is the "female" identity of Marina Abramovic's work in comparison to other female artists. Let us confront her with two artists: Claude Cahun and Vlasta Delimar.

Claude Cahun (1894-1954) is one of the hidden characters of the European avant-garde through history. Is has been only in the last few years that her photographic work and unusual life are publicly discussed in detail. The work in question are her private/public photographs, mostly self-portraits. Cahun was a lesbian and her photographic work was marked by a "sub-textual" indexing of her "different" sexual identity. Her photos are the promise of a demonstration or a suggestion of a psychological inner state, owing to a certain extent to a surrealist coded relationship of the unconscious, the physical and the visual. Her "private body" becomes a photographic public figure by which states are indexed: travesty, exhibitionism, melancholy, regression, repetition, hiding, construction of the Other, transmission, counter-transmission. Sexuality is completely hidden, symbolic layers of erotic figures are offered: seduction, temptation, ambiguousness of sexual identity, metaphoric sexuality, modernity of the modern woman, secrecy.

Javni fotografski mit žene nastaje iz njene privatnosti nekakvom neočekivanom "transcendencijom" privatnog tela u javnu figuru. Neprotiv, Marina Abramović nema privatnosti, njena privatnost gubi se u trenutku kada ona izlazi na javnu i internacionalnu umetničku scenu 1974. godine. Njen život jeste "javni mit tela" kroz koje se spajaju različite figure svetova umetnosti. U periodu rada sa Ulayem, a to znači od sredine 70-ih do projekta "Ljubavnici" (Veliki kineski zid, 1988), ona nema privatni život. Sve je u igri. Nema razlike između privatnosti i javnog nastupa - svaki 'gest' u prirodi ili dalekoj egzotičnoj kulturi jeste nastup, izvođenje, akcija. Život u kombiju kojim putuju po "belom" svetu. Nastup na izložbi "Dokumenta VII" u Kasselu 1982. Život u Centralnoj australijskoj pustinji. Boravak na Kosovu, Istri ili Rajastanu. Energija putovanja, pokreta, brzine i premeštanja život kao pokretni preznik. Privatnost jeste zatureni odblesak (odraz) javnog tela koje nudi različite figuralne mitove o sebi. Cahunova je bila, naprotiv, u zatvorenom svetu koji je tek naknadnim otkrićem i interpretacijom istoričara postao umetnost iz psihološke "dreme" žene i o njoj. Abramovićeva je bila u bezgraničnom svetu koji je bio u svakom trenutku otvoren javnom pogledu bez pokrića i misterije privatnosti, zapravo, privatnost je nastajala kao odraz senki i neoštrine javnog tela u javnom velikom i bezgraničnom prostoru. I zaista nema ništa udaljenije od fotografije Claude Cahun na kojoj je ona snimljena u stelaži trpezarijske vitrine ("Autoportret", 1932) i Marinine i Ulayeve serije performansa nazvane "Noćni prelazak mora" (različita mesta, 1982-1987), ili performanceа "Ljubavnici" (Veliki kineski zid, 1988). Za Cahun je svet zatvorena kutija u koju se uglavljuje ljudsko telo koje bira svoj pol/rod ili je svet okvir (frame) fotografske slike, a za Abramovićevu telo jeste "probni uzorak" sveta (geografskih makro prostora, planete i u metafizičkom smislu "kosmosa" koji obuhvata telo u pokretu, u udaru, u kriku, u premeštanju).

Vlasta Delimar (r. 1956) umetnica je koja radi sa 'ženskom' seksualnošću. Njeno telo jeste simptom, greška (iskliznuće) ili eksces (provokacija) u simbolizaciji pola (sex) i roda (gender) unutar društvenosti. Drugim rečima, akcije, instalacije, performansi i foto dela Vlaste Delimar nisu centrirani u polju stereotipa i normiranja feminističkih projekata ženske umetnosti, već jesu gruba, otvorena i direktna provokacija ideologije ženskog III, tačnije, "želje žene" u polju odnosa konflikata individualnog i društvenog poznog ili-post socijalizma, odnosno, srednjeevropskih, balkanskih ili rubno orijentalnih kôdova identiteta. Delovanje Delimarove nije "feminističko", mada radi sa elementima feminizma, zato što ona ne ide ka realizaciji projekta roda i pola u društvu, već ka izazivanju pojavnosti pola i roda u društvu. Ona je negativna umetnica. Ona je negativne u odnosu na klišee i normiranja 'normalnosti' građanskog društva, pa time i njegovih feminističkih grananja. Ženskom racionelno izvedenom feminističkom "pravu" ona suprotstavlja logiku individualizovane želje žene. Za nju pitanja žene nisu pitanja "akademskog identiteta" III "realističke reprezentacije feminističke emancipacije" unuter feminističkih pokreta i grupa, već igra između života i smrti, između tela sa genitalijama i "duha" koji jeste samo to telo u želji, grču, uživanju, patnji, umiranju, rađanju i prekidanju lanca građanske degenerativne osi normalno-nenormalno. One se usredsređuje ne samu seksualnost i njenu neregulisanu energiju, ne iskliznuće seksualnosti. Realno u freudovskom i lacanovskom smislu jesu genitalije koje izmiču simbolizaciji, koje ispadaju iz alegorijskog projekta velike naracije, koje ostaju tu nesimbolizovane i (ne)moguće (videti instelecija "Trezim ženu", 1994).

Dok su 'znaci pola" tela Marine Abramovic uvek bitni sekundarni atributi njenog mehaničkog akcionog herojski erotizovanog tela, za Vlastu Delimar su "genitalije" središnje nesimbolizovano-materijalno-Realno (sa velikim "R") oko koga se gradi lično, privatno, javno i društveno "telo". Zapravo, Marina Abramović i Vlasta Delimar u svojim delima pokazuju nago/golo žensko telo, ali to nije isto telo, to su neuporediva tela. Marinino telo jeste telo mehanike (glatko telo) sa seksualnim atributima koji podtekstualno seksualnost vode ka erotizmu i erotizovanoj egzotičnoj metafizici, a Vlastino telo jeste materijalno seksualno-genitalno telo (repavo telo) koje parodira simboličku moc erotizma i koje razara metafiziku erotizma (materije koja zastupa duh) ukazujući na samu materiju, samu logiku bivanja ljudskog aparatusa.

05 alegorija prizora
jacqes derrida, maya deren, merina abramović, cindy sherman i philip glass

Jacques Derrida (r. 1930) je preokrenuo pitanje o prvom pitanju, o metafizici. Njegovim rečima: "Nista - nikakvo prisutno i ne-raziučno bivstvujuće - ne prethodi razluci (différance) i prostiranju". Nema subjekta koji bi bio pokretač, tvorac ili gospodar razluke i pred kojeg bi one slučajno ili empirijski iskrsle. Subjektivnost - kao i objektivnost - jeste učinak razluke, učinak upisan u sistem razluke. Zato u iz "razluke" podseća i na to da je prostiranje temporenje, obilezak, zadrška, kojim su zrenje, opažanje, trošenje, jednom rečju odnos prema prisutnom, prema nekom bivstvujućem, uvek razlučeni (différés) ". Filmovi Maye Deren (1917-1961) jesu o razlučivanju složenosti filmske slike koja prikazuje 'realni svet" i koja zastupa "fantaziju (fantazmatske svetove drugog)" slikom realnog sveta. Slika u vremenu jeste pokretni svet bez porekla. Prisutnosti nema, samo odlaganje u vremenu. Rad na temporalnosti i geografiji. Derenova se okreće haićanskim vudu ceremonijama, igri sa sintaksama smrti. Telo nije jednostavno predstavljeno figurom, već figura jeste "agent" preobražaja (transcendiranja) tela u složeni poredak čulnih i semantičkih efeketa (ALEGORIJA) o smrti i životu u ritualu. Alegorija jeste tekst (filmski tekst) kojim se zastupa ONO drugo i asimetrično. Marina Abramović dolazi do alegorije razlučivanja (alegorije bez porekla ili izvora) kojom se doslovno ne-psihološko energetsko telo preobražava u pokretni-telesni-kao-figurativni 'kao" alegorijski tekst. Njeno predočavanje u "Zmajevim glavama" postaje energija odnosa hladne zmije i njenog toplog tela u spletu (rizomu) u koji je uloženo njeno telo i telo zmije. Tu ima nekakve priče, ali se ona ne da ispričati. Postoji samo dejstvo, jer njeno 'telesno i bihevioralno pismo" (écriture) jeste izvedeno od energije zmije i žene u odnosu mirovanja i kretanja, odlaganja ujeda, odlaganja smrtonosnog zagrljaja, odlaganja uobličenog smisla u priči o ženi i zmiji.

Claude Cahun is completely different from Marina Abramovic. Cahun builds a public photographic myth of the woman around a core of her own privacy. The public photographic myth of the woman grows out of her privacy by some unexpected "transcendence" of private body into public figure. Marina Abramović, on the other hand, has no privacy, her privacy gets lost the moment she enters the public and international art scene in 1974. Her life is "the public myth of the body", in which various figures of artistic worlds are merged. During her work with Ulay, meaning from mid-70 s till the Lovers project (The Great Wall of China, 1988), she has no private life. It is all in the game. There is no difference between privacy and public performance - every "gesture" in nature or a faraway exotic culture is appearing, performing, action. Life in a van travelling through the "whole wide" world. The performance at the Documenta VII exhibition in Kassel in 1982. Living in the Central Australian Desert. Staying in Kosovo, Istria or Rajastan. The energy of travel, movement, speed and transposition. Life as a moving holiday. Privacy is a mislaid reflection of the public body that offers various figural myths of itself. Cahun, on the other hand, was in a closed world which only by later revelation and historians' interpretation became art from and on the psychological "drama" of woman. Abramovic was in a limitless world that was at all times open to the public eye without the security and mystery of privacy, in fact, privacy appeared as a reflection of shadows and blurs of the public body in a vast public and limitless space. And really, there is nothing as distant as the photo by Claude Cahun in which she is taken on a shelf of the dining-room china cabinet (Self-portrait, 1932), and Marina's and Ulay's series of performances under the title Nightly Passage cross the Sea (various venues, 1982-1987), or their performance Lovers (The Great Wall of China, 1988). For Cahun the world is either a closed box in which a human body is wedged, choosing its sex/gender, or a photographic frame, while for Abramovic the body is the "test sample" of the world (of geographical macro-speces, planets and, in the metaphysical sense, of "cosmos" encircling the body in movement, in impact, in scream, in transposition).

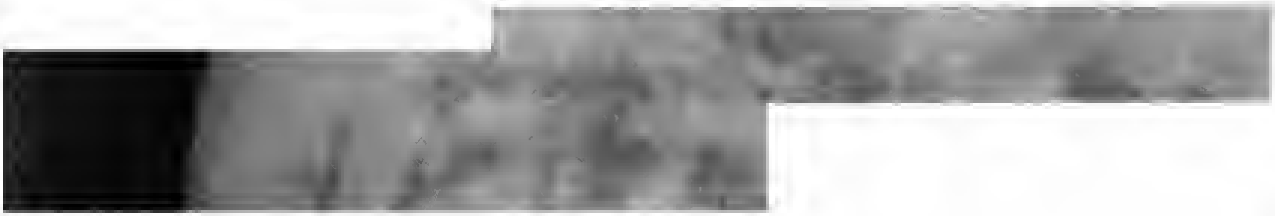
Vlasta Delimar (b. 1956) is an artist who works with her "female" sexuality. Her body is a symptom: an error (derailment) or excess (provocation) in the symbolization of sex and gender within sociability. In other words, actions, installations, performances and the photographic work of Vlasta Delimar are not centered in the field of stereotypes and the feminist projects of women s art norm setting, but are a rough, open and direct provocation of the ideology of the female, or rather, "the women s desire" in the relationship of conflicts between the individual and the social late-or post socialism, i.e. mid-European, Balkan or marginally oriental identity codes.
Delimar s work is not "feminist", although she works with elements of feminism, because she is not headed towards the realization of the sex and gender project in society, but towards provoking the manifestation of sex and gender in society. She is a negative artist. She is negative in regard to cliches and the norm setting for the normality of civil society, and thereby its feminist branching. She juxtaposes the female rationally derived feminist "right" with the logic of the individualized desire of woman. To her, the female questions are not the questions of "academic identity" or "realistic reprasantation of feminist emancipation" within feminist movements and groups, but the play between life and death, between a body with genitals and the "spirit" which is that very body in desire, spasm, enjoyment, suffering, dying, birth and breaking the bourgeois degenerative axis normal-abnormal. She focuses on sexuality itself and its unregulated energy, on the derailment of sexuality. Real in a Freudian and Lacanian sense are genitals that avoid symbolization, that fall out of the allegorical project of great narration, that stay here not symbolized and (im)possible (see the installation Seeking Woman, 1994).

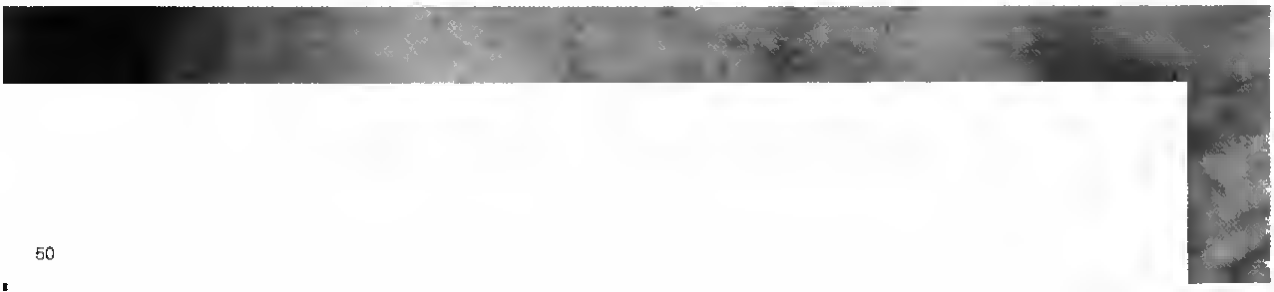
While "sexual indicators" of Marina Abramovic s body are always significant secondary attributes of her mechanical, active, heroic eroticized body, to Vlasta Delimar "genitals" are the central non symbolized, material Real (with capital R) around which to build the personal, private, public and social "body". In fact, Marina Abramovic and Vlasta Delimar in their works show the naked/stripped female body, but it is not the same body, the bodies are incomparable. Marina's body is the body of mechanics (the smooth body) with sexual attributes that sub-textually lead sexuality towards eroticism and eroticized exotic metaphysics, while Vlasta s body is a material sexual-genital body (the coarse body) that parodies the symbolic power of eroticism and destroys the metaphysics of eroticism (matter representing spirit) pointing towards matter itself, the very logic of being a human apparatus.

05 scenic allegory
jacqes derrida, maya deren, marina abramović, cindy sherman and philip glass

Jacques Derrida (b. 1930) initiated the question on the first question, metaphysics. In his words: "Nothing, no presence or non-differant being, precedes différance and spreading. There is no subject that would be the initiator, maker or master of differance and before which it would accidentally or empirically appear. Subjectivity - just as objectivity - is the effect of différance, the effect inscribed into the system of differance. That s why the "a" in "différance" reminds of the fact that spreading is a timing, a going around, a holding back by which maturing, perception, spending, in one word, the relationship towards the present, towards some being are always différés."

Postoje samo tragovi identifikovanja fotografske figure koja je medijski (fotografski, filmski) mimezis mimezisa drugih figura holivudskog filma, evropskih slikarskih istorijskih naracije, japanske underground kulture, marioneta, cyborga ili erotskih fetišističkih igara postmodernih "tajnih" uživanja. Slika je zamrznuta, hladna, artificijelna, otuđena. Dok je Derenova tragala za sve jačim i jačim uzbuđenjem između života-bola i smrti-utapanja, dok Abramovićeva prima svaki doslovni "udarac" bivajući uzorak spektakla, dotle Cindy Sherman jeste izvan emocionalnog toplog sveta ljudskih bića, ona je na ekranu. Ona barata simulacijskim aparatusima koji su realniji od realnog u polju simbolnog. Aparatusi i mašine ispunjavaju organski-fiziološki-bihevioralni svet pretvarajući ga u pokrenutu ili zamrznutu energiju slike koja nas okružuje, obuhvata, guta. Tu više nema subjekta, već samo 'razluka' odlaganje u vremenu kao u oparskoj muzici Philip Glassa (r. 1937). Odlaganje sveta koji je postao "mapa" repetitivnih složenih glasova tragova (za Glassa) ili mapa višeznačnih slika fantazma (za Derenovu) ili mapa tela u razlučivanju od figure (za Abramovićevu). Umetničko delo (Deren film, Abramović performanse, Glass opera) jeste složeno kao svet nauporedivih kultura koje su u stalnom suodnošenju, razlikovanju, razlučivanju i odlaganju tela i koda. U jednom trenutku alegorijske slike (filmske, telesne, muzičke) prestaju da budu autonomni primeri umetnosti za sebe i po sebi (Kantova bezinteresnost estetskog) i postaju paralelni svetu i u samom svetu kao nova ambijentalnost alegorijskih priča bez "poduke" ili "poente". Svet nije uzor za slike, već su slike uzori za svet. Ovde je reč o obrtu umetnosti u kulturu i upisa kulture na mesto izgubljene, prebrisane, naslojene prirode. Bivstvujuće prirode je nestalo u razlučivanju slike (Deren), glasa (Glass), tela (Abramović) i pisma (Derrida).





Maya Deren's (1917-1961) films are about differance of the complexity of film image presenting "the real world" and advocating "the fantasy (phantasmatic worlds of the Other") through the image of the real world. The image in time is a movable world without origin. There is no presence, only postponing in time. Working on temporality and geography, Deren looks to Haitian Voodoo ceremonies, playing with syntax of death. The body is not simply represented by the figure, but the figure is the "agent" of transformation (transcendence) of the body into a complex order of sensual and semantic effects (allegories) on death and life in ritual. The allegory is a text (film-script) that represents IT which is other and asymmetrical. Marina Abramović reaches the allegory of differentiating (allegories without origin or source) by which the literal non-psychological energetic body transforms into a movable, physical-as-figurative "as" allegorical text. Her presentation in Dragonheads becomes the energy of the relationship of a cold snake and her warm body in a tangle of her body and the snake's body. There is a story, but it cannot be told. There is only action because her "physical and behavioral writing" (écriture) is derived from the energies of snake and woman in stillness and movement, the postponing of the bite, the postponing of the deadly embrace, the postponing of the formed sense in the story of woman and snake, of woman and dragon, of playing with destiny. she and the snake have a body, and destiny is an allegorical image filled with dragon figures, bodies, snakes and women. On the other hand, Cindy Sherman (b. 1954) does not exist. Her body cannot be found. There are only traces of identifying a photographic figure that is the (photographic, film) media mimesis of the mimesis of other figures of Hollywood film, European painters' historic narration, Japanese underground culture, marionettes, Cyborgs or erotic fetishist games of postmodern "secret" enjoyment. The image is frozen, cold, artificial, alienated. While Deren searched for the ever stronger excitement between life-pain and death-drowning, while Abramović accepts every literal "blow" being the sample of spectacle, Cindy Sherman is outside the emotional warm world of human beings; she is on screen. She manipulates simulation apparatuses more real that the real in the field of symbolic. Apparatuses and machines fill the organic, physiological, behavioral world turning it into a moving or frozen energy of the image surrounding us, embracing us, swallowing us. There are no subjects anymore, but only "différance", the postponing in time as in Philip Glass' (b. 1937) opera compositions. The postponing of a world that has become a "map" of repetitive complex voices-traces (Glass) or a map of ambiguous fantasy images (Deren) or a map of the body in differentiation from figure (Abramović). A work of art (Deren's film, Abramović's performance, Glass' opera) is as complex as a world of incomparable cultures in constant juxtaposition, difference, differentiation and postponing of body and code. At a certain point, allegorical images cease to be autonomous examples of art in itself and by itself (Kant's disinterestedness of the aesthetic) and become parallel to the world and within the world as a new setting of allegorical stories without a "moral" or "point". The world is not a model for images, images are models for the world. This is about the transformation of art into culture and the positioning of culture into the place of the lost, erased, layered nature. Nature's being disappeared in the differentiation of image (Deren), voice (Glass), body (Abramovic) and writing (Derrida).

intervju

elke krystufek
kaos je prirodno stanje

razgovarala ivana sajko

52 stranica

interview

elke krystufek
chaos is a natural state

by ivana sajko

52 stranica

Koje su razlike u komunikaciji s publikom/gledateljima između fotografije, crtanja videa i performansa? Postoje li među njima različite razine snage?

What are the differences in the way photographs, drawings, videos or performances communicate with the public? And there various levels of strength?

TU BIH DODALA I SLIKANJE KOJE MI SE TRENUTAČNO SVIDA ZBOG EFEKTA USPORENOSTI SLIKANJE U MOM SLUČAJU OBIČNO IMA SNAŽAN UTJECAJ NA GLEDATELJA A MENI ŠTETI NAJMANJE PERFORMANS JE NAJIZRAVNIJI MEDIJ NO ZBOG SVOG JE INTENZITETA RIJETKO ONO ŠTO TRAŽIM RERLA BIH DA TIJEKOM GODINA RADA RAD VIZUALNA UMJETNICA SVE VIŠE TRAŽIM MANJE IZRAVNU ALI PRECIZNIJU KOMUNIKACIJU S GLEDATELJEM ILI ARO JE IZRAVNA MORA BITI VEOMA PRECIZNA TRENUTAČNO MOJ RAD NIJE INTERAKTIVAN OSIM S LJUDIMA KOJI MI SE PRIBLIŽE VIŠE NEGO ŠTO TO DOPUŠTA SVIJET UMJETNOSTI

I WOULD ALSO MENTION PAINTING IN THIS QUESTION WHICH I PREFER AT THE MOMENT BECAUSE OF ITS SLOW MOTION INTENSITY EFFECT SO PAINTING USUALLY HAS A QUITE REMARRABLE EFFECT ON THE VIEWER IN MY CASE AND THE LEAST HARMFUL EFFECT PERFORMANCE OF COURSE IS THE MOST DIRECT MEDIUM BUT BECAUSE OF ITS INTENSITY IT IS VERY SELDOM WHAT I AM LOOKING FOR OR I WOULD SAY THAT OVER THE YEARS OF WORKING AS A VISUAL ARTIST I HAVE LOOKED MORE AND MORE FOR A LESS DIRECT BUT MORE PRECISE COMMUNICATION WITH THE VIEWER IF IT IS DIRECT, THEN IT HAS TO BE VERY PRECISE SO MY WORK IS HARDLY INTERACTIVE AT THE MOMENT APART FROM THE PEOPLE WHO COME CLOSER TO ME THAN THE ARTWORLD COMMUNICATION ALLOWS

Katkad vaše fotografije imaju dokumentarni izričaj koji dolazi iz vaše intime. Kakvu energiju intimnost daje vašoj umjetnosti?

Sometimes your photographs have a documentary quality to them which comes from the feeling of intimacy they give. What kind of energy does intimacy give to your art?

SVOJE FOTOGRAFIJE NE SMATRAM INTIMNIMA OSIM AKO NE MISLITE DA JE PORNOGRAFIJA INTIMNA PRI ČEMU NE ŽELIM REĆI DA JE MOJ RAD PORNOGRAFIJA NO NE BIH NEŠTO ŠTO JE STVORENO ZA DOREDENO TRŽIŠTE SMATRALA INTIMNIM

I WOULD NOT CONSIDER MY PHOTOGRAPHS INTIMATE, UNLESS YOU WOULD CONSIDER PORNOGRAPHY INTIMATE, WHICH IS NOT TO SAY THAT MY WORK IS PORNOGRAPHY, BUT I WOULD NOT CONSIDER INTIMATE ANYTHING THAT IS SPECIFICALLY DESIGNED FOR A CERTAIN MARKET

Kakva se poruka (umjetnička psihološka socijalna feministička) krije u uporabi idola svetaca i poznatih osoba u vašim radovima? Je li riječ samo o referencama svojevrsnim citatima kojima se koristite u kontekstu znanja o njihovim životima i povezivanju s vas m osobnim prikazivanjem?

What kind of message (artistic psychological social feminist) lies in the use of idols saints and famous figures in your work? Are they only references some kind of quotes or do you use the context and the knowledge of their lives to connect with your own exposure?

NAZVALA BI IH IDOLE SVECE POZNATE OSOBE ITD) RODACIMA TO TAKOĐER UPUCUJE NA TO DA SU I ONI VAŽAN DIO NEČIJIH ŽIVOTA KOJI BAŠ NIJE IZABRAN OSJECAM SE KAO DA SAM U SRODSTVU S NEKIM LJUDIMA ŽIVIMA ILI MRTVIMA O ČIJIM ŽIVOTIMA IMA DETALJNE INFORMACIJE A POŽELJNO JE VIZUALNE BUDUĆI DA SAM VIZUALNA UMJETNICA VJEROJATNO JE ONDA RIJEČ O SOCIJALNOJ PORUCI O TOME KAKO SE NETKO TKO SE BAVI UMJETNOŠCU ODLUCUJE SOCIJALIZIRATI I NA KOJI NACIN A U MOM JE SLUČAJU TO KROZ SLIKE ILI KROZ PISANU RIJEČ A NE KROZ GOVORNI JEZIK VRLO ELEGANTAN NACIN AUTIZMA

I WOULD CALL THEM IDOLS SAINTS FAMOUS FIGURES ETC) RELATIVES WHICH IMPLIES THAT THEY ARE A MEANINGFUL PART OF ONE'S LIFE WHICH IS NOT WILLINGLY CHOSEN I SIMPLY FEEL RELATED TO SOME PEOPLE, ALIVE OR DEAD ABOUT WHOSE LIFE I HAVE SOME DETAILED INFORMATION PREFERABLY THROUGH IMAGES SINCE I AM A VISUAL ARTIST PROBABLY IT IS A SOCIAL MESSAGE THEN. ABOUT HOW SOMEONE IN THE ARTISTIC FIELD CHOOSES TO SOCIALISE AND IN WHAT WAY WHICH IS IN MY CASE MORE THROUGH IMAGES OR WRITTEN RATHER THAN SPOKEN WORDS A VERY ELEGANT WAY OF AUTISM

Nalazite li izrazajnu snagu u tekstovima koje pišete? Je li njeno priznanju revoltu ?

Do you find an expressive force in the texts you write? Is it confession revolt ?

MOJI SU TEKSTOVI VEOMA IZRAŽAJNI ALI NISU NI PRIZNANJE NI REVOLT RERLA BIH DA JE RIJEČ O POP PJESMAMA KOJE SU POLUDJELE RAD BI NETKO RABIO JEZIK POP PJESAMA U SVAKODNEVNOJ KOMUNIKACIJI TO BI BILO TO NO BUDUCI DA SE PJESME UVIJEK STVARAJU ZA SLUŠATELJE I BUDUĆI DA JE IDNAKO ZAVRŠILO VRIJEME DLAZBENOGA REVOLTA TO JE SAMO IZRAŽAJNA FORMA BEZ NEKOGA DUBOKOG ZNAČENJA

MY TEXTS ARE VERY EXPRESSIVE, THOUGH NEITHER CONFESSIONS NOR REVOLT I WOULD SIMPLY SAY THEY ARE POP SONGS GONE CRAZY OR AS IF SOMEONE WOULD USE THE LANGUAGE OF POP-SONGS AS A LANDUAGE OF COMMUNICATION IN EVERYDAY LIFE THAT WOULD BE IT BUT AS SONGS ARE ALWAYS MADE FOR THE LISTENERS AND THE TIME OF MUSICAL REVOLT IS OVER ANYWAY IT IS JUST A FORM OF EXPRESSION WITHOUT ANY HEAVYWEIGHT MEANING TO IT

Krv je često prisutna u vašemu radu. Nije samo vezana za tijelo, nego se odnosi na život općenito (i na strah zbog gubitka života). Možete li manipulirati potencijalnim strahom koji vaš rad može prouzročiti?

NE BIH REKLA DA JE U MOM RADU RIJEČ O STRAHU ZBOG GUBITKA ŽIVOTA. VIŠE JE TO STRAH OD STRAHA DA NE BUDETE POVRIJEDENI. ŠTO OPISUJE KRV. TO JE UGLAVNOM POPUT RANA, ONIH PSIHIČKIH

I WOULD NOT SAY THAT THERE IS IN MY WORK THE FEAR OF LOSING ONE'S LIFE, IT'S MORE THE FEAR OF BEING HURT. THAT'S WHAT THE BLOOD DESCRIBES. IT IS MOSTLY WOUNDS, MAINLY THE PSYCHOLOGICAL ONES

Blood is often present in your work. It relates not only to the body but also refers to life in general (and the fear of losing it). Can you manipulate the potential of fear that your work can provoke?

Smatrate li kaos elementom koji se može pronaći u jednom od slojeva vašega rada (ili ga pronalazimo u kolažima koje stvarate s vašim fotografijama, crtežima, tekstovima...)? Može li kaos biti pozitivna snaga u umjetnosti?

KAOS JE ZA MENE PRIRODNO STANJE. NIŠTA DRUGO GOTOVO I NE POZNAJEM. NO ISTODOBNO NISAM SIGURNA JE LI TO POZITIVNA SNAGA. ZAPRAVO PRILIČNO ZAVIDIM LJUDIMA KOJI MOGU ŽIVJETI I RAZMIŠLJATI U STANJU REDA. REKLA BIH DA JE TO I PRODUKTIVNA SNAGA U MOME RADU. NO KAO BIH MOGLA BIRATI VJEROJATNO BIH ŽIVJELA I RAZMIŠLJALA U STANJU REDA.

CHAOS FOR ME IS A NATURAL STATE. I HARDLY KNOW ANYTHING ELSE. BUT I AM NOT SO SURE IF IT IS A POSITIVE FORCE. IN FACT, I RATHER ENVY PEOPLE WHO CAN LIVE AND THINK IN AN ORDERLY WAY. I WOULD SAY IT IS ALSO A VERY PRODUCTIVE FORCE IN MY WORK. BUT IF I COULD CHOOSE, I WOULD PROBABLY LIVE AND THINK AND WORK IN AN ORDERLY WAY

Do you find chaos to be one of the motions informing your work (for example, I find it in your collages of photos, drawings, text...)? Can chaos be a positive force in art?

Vidite li vezu između uznemirujuće i terapeutske percepcije vašega rada?

NA NEKI NAČIN I LUDAKE I LJUDE S PSIHOANALITIČKIM I PSIHOLOŠKIM INTERESIMA PRIVLAČI MOJ RAD. VJEROJATNO SU LUDACI U VEĆINI

BOTH CRAZY PEOPLE AND THE PEOPLE WITH PSYCHO-ANALYTICAL OR PSYCHOLOGICAL INTERESTS ARE OFTEN STRONGLY ATTRACTED TO MY WORK IN A CERTAIN WAY. CRAZY PEOPLE ARE PROBABLY THE MAJORITY

Do you see the connection between the disturbing and therapeutic perceptions of your work?

Koja je uloga boli i patnje u vašemu radu? Jesu li to produktivne ili neproduktivne snage?

BOL I PATNJA ZAČIJELO SU PRODUKTIVNE SNAGE U MOJEM RADU, IAKO PRILIČNO NEPRAKTIČNE. NO OTKRILA SAM DA MOGU RADITI I KAD SAM VEOMA SRETNA. NISAM SIGURNA JE LI TO VAŽNO. I DA LI BIH MOGLA RADITI TO ŠTO RADIM DA NIKAD NISAM PATILA. NO ISTODOBNO MI JE ŽIVOT BEZ IMALO PATNJE NEZAMISLIV

What is the role of pain and suffering in your art? Are these productive or non-productive forces?

PAIN AND SUFFERING ARE CERTAINLY PRODUCTIVE THOUGH PRETTY UNPRACTICAL FORCES IN MY WORK. ALTHOUGH I REALISED THAT I CAN ALSO WORK WHEN I AM VERY HAPPY. I AM NOT SURE IF IT MAKES A DIFFERENCE. OR IF I COULD DO WHAT I DO IF I NEVER HAD SUFFERED AT ALL. BUT AT THE SAME TIME LIVING WITHOUT SUFFERING AT ALL IS NOT REALLY CONCEIVABLE

Možete li razlikovati svoje privatno i javno tijelo?

VJEROJATNO MI JE TA RAZLIKA TAKO VELIKA KAO I BILO KOME DRUGOM. VJEROJATNO JE GLAVNI ASPEKT MOGA TIJELA NJEGOVA NEODOLJIVOST. ONO UGLAVNOM POSTOJI KAO SLIKA KOJA GOTOVO DA NEMA DOLIKA TRECE DIMENZIJE. TAKODER JE PODLOŽNO STROGOJ SAMOKONTROLI. MOJE PRIVATNO TIJELO IMA MNOGO VIŠE SLOJEVA NEGO ŠTO TO VIDI JAVNOST

Can you tell the difference between your private and public body?

IT IS PROBABLY AT LEAST AS LARGE AS FOR EVERYONE ELSE. PROBABLY THE MAIN ASPECT OF MY PUBLIC BODY IS THAT IT IS UNTOUCHABLE. IT EXISTS MAINLY AS A TWO-DIMENSIONAL IMAGE. IT IS ALSO SUBJECT TO STRICT SELF-CONTROL. MY PRIVATE BODY HAS MANY MORE LAYERS THAN THE PUBLIC CAN EVER SEE

Kako želite rabiti tabue društvenog etiku seksualnosti? Jesu li to za vas kreativne snage?

In what way do you use taboos, social ethics, sexuality ? are these creative forces for you?

REKLA BIH DA RABIM TE SNAGE JEDNOSTAVNO TAKO ŠTO IH IGNORIRAM

I WOULD SAY THAT I USE THESE FORCES BY SIMPLY IGNORING THEM

I WONDER IF YOUR LIFE ~~GETTING BETTER~~ GETS BETTER WHEN YOURS ARE REALLY BIG AND SUCCESSFULL AT WHAT YOU'RE DOING I BET

Kakva je snaga pornografske ikonografije?

What is the strength of pornographic iconography?

MISLIM DA NA TEMELJU ONOGA ŠTO ŽELITE PRODATI BVOM GLEDATELJU MOŽETE PRODATI I DRUGE STVARI NA BOLJE NAČINE ŠTO NIJE BILA PRVOTNA NAMJERA U PORNOGRAFIJI UVIJEK VIDIM MNOGO HUMORA I OKRUTNOST KOJA NA DRUKČIJIM SLIKAMA NIJE PRIKAZANA TAKO IZRAVNO TAKOĐER SMATRAM DA U NEPRODUKTIVNOJ SEKSUALNOSTI IMA ENERGIJE A TO JE OBIČNO SLUČAJ S PORNOGRAFIJOM UVIJEK SE PITAM KAMO ODLAZI TA ENERGIJA

I THINK BY WHAT YOU WANT TO SELL TO THE VIEWER YOU CAN ALSO SELL OTHER THINGS IN A BETTER WAY WHICH WERE NOT INTENDED AT FIRST I ALWAYS SEE A SENSE OF HUMOUR IN PORNOGRAPHY AND ALSO A CRUELTY WHICH IN OTHER KIND OF IMAGES USUALLY ISN'T SO FRANKLY DISPLAYED ALSO I THINK THERE IS SOME ENERGY IN NON-PRODUCTIVE SEXUALITY WHICH IS USUALLY THE CASE WITH PORNOGRAPHY AND I ALWAYS WONDER WHERE THAT ENERGY GOES

I LIKE IT

Kako vidite ulogu i snagu nasilja prikazanog u umjetnosti?

What is the function and force of violence when framed by art?

IZAZIVANJE GAĐENJA? UPORABA NASILJA KAO ISPRIKE? NE BIH TO ZNALA I NE BIH SE TIME KORISTILA JEDNOSTAVNO NE VOLIM NASILJE NI U KOJOJ SFERI

BEING DISGUSTING? USING THE FRAME AS AN EXCUSE? I WOULDN'T KNOW AND WOULD NOT DO IT I SIMPLY DISLIKE ALL VIOLENCE IN ANY FIELD AND SPHERE

I'M DRAWING A TANK

Ne što citatelji otkrivanjem svoga života, tijela, privatnosti u umjetnosti? Mislite li da izlaganjem sebe izlažete i čitatelje? Jesu li publika samo vojeri ili se opservira?

What is the aim of revealing your life body and your privacy in your art? Do you think that by exposing yourself you expose the viewer too? Is the public only a voyeur or is it also being watched?

MISLIM DA JE ONO ŠTO JA IZLAŽEM UGLAVNOM KONSTRUKCIJA ILI SUSTAV TOGA KAKO SU STVARI IZLOŽENE KAO JE RIJEČ O GLEDATELJU I MOM SUSRETU S NJIM MOJ JE POSAO TAKOĐER INTERAKTIVAN TO ZNAČI DA GLEDATELJA PROMATRAM VIŠE NEGO ON MENE NO VIŠE KAO PAS ČUVAR NEGO KAO VOAJER

I THINK THAT WHAT I AM EXPOSING IS PRETTY MUCH A CONSTRUCTION OR THE SYSTEM OF HOW THINGS ARE EXPOSED IN TERMS OF THE VIEWER AS FAR AS I MEET THE VIEWER MY WORK IS ALSO QUITE INTERACTIVE WHICH MEANS THAT I AM WATCHING THE VIEWER ALMOST MORE THAN THE OTHER WAY AROUND BUT MORE LIKE A WATCHDOG THEN AS A VOYEUR

I WONDER IF I'M GOING TO DIE YOUNG

Smatrate li svoj rad radikalnim na koji način?

Do you find your work radical and in which way?

RADIKALAN JE U SMISLU KOJI ODBIJANJA IGRE S UDOBIČAJENIM DRUŠTVENIM DRAMA SVIJETA UMJETNOSTI A TO ZNAČI DA JEDNOSTAVNO ODBIJAM NAČINE SOCIJALIZACIJE POPUT VEČERA ZABAVA RAZGOVORA NASTAVE ITD

WHAT IS RADICAL ABOUT IT IS THE WAY IN WHICH I REFUSE TO PLAY THE USUAL SOCIAL GAMES OF THE ART WORLD WHICH MEANS THAT FOR THE MOST PART I SIMPLY REJECT ITS WAYS OF SOCIALISING LIKE DINNERS PARTIES DISCUSSIONS TEACHING AND SO ON

FUCK MY OWN HANDS AND FEET ARE IN MY WAY

WHAT CAN I DO IF I PUKE ALREADY IN THE MORNING EVEN AFTER DOING MY JOGA EXERCISES WELL AT LEAST THE MUSIC MAKES ME HAPPY AND SOMETIMES IT MAKES ME SHIVER SOMETIMES IS THE ONLY PHYSICAL SENSATION WE HAVE

Kakva je energija fetiše u vasemu radu (npr pistolja)?

What is the energy of fetish in your work (for example guns)?

SLIKA JE JEDNAKO I FETIŠ I PIŠTOLJ SVAKO JE UMJETNIČKO DJELO FETIŠ TO ČAK MOGU BITI LJUDI I MISLI FETIŠE UGLAVNOM UOPĆE NE VOLIM JER SU UVIJEK ZAMJENA ZA NEŠTO DRUGO A PAINTING IS AS MUCH OF A FETISH AS A GUN ANY ART OBJECT IS A FETISH EVEN PEOPLE CAN BE FETISHES OR THOUGHTS ACTUALLY I DISLIKE FETISHES BECAUSE THEY ARE ALWAYS A SUBSTITUTE FOR SOMETHING

Na koji način vaše tijelo izražava vaš identitet?

In what way does your body express you identity?

PLUTA I TEŠKO GA JE UHVATITI

IT IS FLOATING AND HARD TO CAPTURE

Udaljavate li se od sebe s time što slikate i fotografirate sami sebe?

Do you alienate yourself by painting or photographing yourself?

POTPUNO

TOTALLY

Što biste opisali kao područja energije u vašemu radu?

What would you describe as the fields of energy in your work?

MISLIM DA MOJA DJELA ILI NEKA OD NJIH IMAJU NEŠTO STAROMODNO OPISANO KAO AURA ILI JE TO SLIČNO ČUDU KOJE BI NETKO MOGAO PRONAĆI KAO BI DOBIO NA LOTU ZA ŠTO NE MORA RADITI

I THINK MY WORKS OR SOME OF THEM, HAVE SOMETHING THAT USED TO BE DESCRIBED AS AN AURA. IT IS A SIMILAR KIND OF MAGIC AS IF SOMEONE COULD WIN THE LOTTERY INSTEAD OF HAVING TO WORK FOR IT

Koja je uloga srama u vašemu poslu (često je prisutan u percipiranju gledatelja)?

What is the role of shame in your work (it is often present in the perception of the viewer)?

SRAM JE DOBRA POLAZIŠNA TOČKA ZA DISKUSIJU MISLIM DA JE FREUD REKAO DA JE GUBITAK SRAMA POČETAK LUDILA

SHAME IS A GOOD POINT TO START A DISCUSSION I THINK FREUD SAID THAT THE LOSS OF SHAME IS THE BEGINNING OF MADNESS

Sincerely,

Executive Vice President

topografija terora
tehno teorija

piše petar milat

57 stranica

topology of teror
techno theory

by petar milat

57 page

Naslov "Topografija terora" posuđen je od berlinskog memorijalnog centra i zdanja koje je konstruirao Peter Zumthor. Za razliku od sličnog projekta koji istovremeno nastaje u Berlinu a radi se o spomeničkom kompleksu koji je arhitektonski osmislio Peter Eisenmann, "Topografija terora" nije posvećena prisjećanju na žrtve nacističkog režima, već se na prostoru centralne četvrti njemačke metropole gdje se tokom Hitlerova režima nalazilo administrativno središte političkog i policijskog sistema nastoji prezentirati strukturalne elemente koji su odlučujuće doveli do tako destruktivne politike Trećeg Reicha. No iako se kod obaju projekata radi o prestižnim objektima koji na svojevrstan način služe internacionalnom legitimiranju i internom samorazumijevanju nove njemačke republike i njenog starog/novog sjedišta, Berlina - što za sobom izgleda povlači skupocjenost građevinskih radova, političko antagoniziranje i last but not least čini se beskrajno otežanje početka izgradnje - nije li pored svih sličnosti čudno da je lokaliziranje i imenovanje centra destruktivnih energija prošlo toliko lakše od pozicioniranja Eisenmannova polja stupova za koje se još definitivno ne zna ni ime, a ne zna se ni predstavlja li ono spomenik samo istrebljenim Židovima ili pak možda svim žrtvama naci-režima? Nije li čudno da se radikalno administrativno zlo može lakše prostorno identificirati i opisati - a to je nakana "Topografija terora" - od artikuliranog čina izvinjenja žrtvama nekad posmicanih? Kao da je prostorno (i umjetnički) jednostavnije pozicionirati neprijatelja, destruktivnu energiju. To nije sasvim nedužno pitanje, kako mi se čini, da bi se mogućim odgovorom upravo dalo naznačiti kakvu bi etičko-političku ulogu mogao igrati diskurs suvremene umjetnosti, a tu bi se zadaću dalo reducirati na formulu "kako ne govoriti o fašizmu". Naime, "topografija terora" kao da nije samo naslov jednog, ma kako važnog projekta, već je to i ime za današnje teoretske opsesije i institucije. Okret ka prostornoj paradigmi mišljenja već je odavna detektiran, no kao da se zaboravlja na element koji inherentno pripada toj paradigmi, a to bi bila opsjednutost i fasciniranost destruktivnom energijom i njezinim mogućim oblicima. U sljedećim izvodima htio bih stoga argumentirati da se, ukoliko se doista želi suprotstaviti neofašističkim tendencijama, mora napustiti generalni diskurs energije, barem u estetičkom polju. Berlinski toponimi služe mi u tu svrhu kako se doista isti berlinski gradski kvart danas ponajviše povezuje s određenim soundom, čiji je "Love Parade" samo najmasovniji i najpoznatiji izraz. U tome bi smislu trebalo jednom pokazati kako govor o energiji u techno glazbi, kao možda najeklatantnijem primjeru masovne kulture, skriva i onemogućuje analizu nastanka novih formi agresivnog populizma. Može se činiti preuzetnim i odviše ambicioznim da se od umjetnosti i kritičke estetičke refleksije zaiskuje da se suprotstave subjektivacijama globalnog kapitalističkog ustroja, i to upravo na način da se pokaže "kako ne govoriti o fašizmu", no odnekud valja početi ••••••••••••

••

filozofske dislokacije ••

Kad se pita u kojem vremenu danas živimo, i bez obzira glasio li odgovor "kasna moderna", "postmoderna", "posthistorija", uvijek se iznova pretpostavlja da je napušten klasični konceptualni okvir ili ono što se od Aristotela naovamo zvalo metafizika. Iako je to dobrim dijelom ispravno, centralna metafizička infrastruktura još itekako određuje naše predstave. Bio to kategorijalni aparat koji je sedimentiran u jezično-gramatičkim momentima, ili čini se sasvim samorazumljiva podjela disciplina na teoretske i praktičke discipline i na tehničku produkciju. No ono što uistinu čini da se metafiziku ne da napustiti nije izgled i ustroj pojedinih metafizičkih sustava, koliko god oni bili perfektni i dorađeni, već je to pitanje koje je od samog početka kod Aristotela ostalo neodgovoreno. Radi se o homogenosti i hijerarhiji sistema znanja, i utoliko što je to pitanje ostalo nerasvijetljeno, ono do danas jest onaj sićušni dodatak, suplement, oko kojeg se sve vrti. Naime, preko skolastičke interpretacije metafizike dobili smo poznatu formulu jedinstva sistema znanja "unum, verum, bonum" koju je tek ozbiljnije i dovoljno radikalno Heidegger postavio u pitanje. Suplement metafizike, koji sustav čini nestabilnim, već je sam Aristotel naznačio kazavši da se mnogostruko artikulira ono što jest. To je kod njega pak poprimilo diferenciranje na četiri sfere: (a) kategorije kojima odgovara jezički sustav, (b) istinito i lažno, (c) aktualno i moguće, te (d) domena slučajnosti. Kako te četiri sfere misliti zajedno i da li se to uopće, a da se ne posegne za teološkom, skolastičkom formulom - koja je nota bene i formula prosvjetiteljske avanture? U svojoj interpretaciji Aristotela Heidegger je pokušao nešto drukčijim putem doći do odgovora na to pitanje. Može se naime pokušati, a to Heidegger na više mjesta radi, rekonstruirati povijest filozofije kroz pitanje koja je od dimenzija bitka koje Aristotel navodi u danom historijskom trenutku prevladavajuća. Iz te perspektive vidi se da je srednjovjekovlje manjeviše bilo zaokupljeno pitanjem kategorija, dok je novovjekovna teorija naglasak stavila na aspekte aktualnog i mogućeg, što je skoro pa beziznimno točno pogleda li se tradicija od Hegela naovamo. Što to konkretnije znači za kontekst diskursa o energiji s kojim sam započeo? Dovoljno je izgleda uzeti originalne aristotelijanske dihotomične pojmove koji označavaju mogućnost i aktualnost (ili zbiljnost): dynamis i energeia. Razlika koja dijeli ono što je moguće i ono što je zbiljsko izvorno po Aristotelu ne bi mogla biti veća, kako je samo pitanje identiteta u igri. Naime, dok ono što je zbiljsko u danom trenutku ne može biti drukčije nego što jest, ono što je moguće može istovremeno biti i drukčije. Stoga i pitanje identiteta kao mjesta bitne razlike zbiljskog i mogućeg postaje, slijedimo li hajdegerijansku analizu, odlučujuća modernistička perspektiva iz koje se pokušava konstruirati homogeni i hijerarhični sistem xxxxxx. No, za razliku od tradicije od Aristotela do Hegela koja je zbiljnost (energeia, Wirklichkeit) pretpostavljala mogućnosti (dynamis, Möglichkeit), negdje od polovice 19. stoljeća

The title "Topography of terror" is borrowed from the Berlin Memorial Centre and the building constructed by Peter Zumthor. As opposed to a similar project that has been created around the same time in Berlin, designed by Peter Eisenman, "Topography of terror" is not dedicated to the victims of the Nazi regime, but using the space of the central quarter of the German capital (where the administration of the police and state apparatus were situated during Hitler's regime) tries to present structural elements that have decisively brought about the ultimate destructive politics of the Third Reich. Both projects are prestigious objects that further the international image and internal selfunderstanding of the new German Republic and its new/old capital, Berlin, which means high prices of construction works, political antagonism, and last but not least, endless missed deadlines but don't you find it a bit odd that finding a location and naming the complex was so much more simple than the positioning of Eisenman's field of pillars, that does not even have a name or a purpose - is it a monument to the Nebrew holocaust victims or the victims of the Nazi regime in general? ********** is it not strange that radical administration evils are easier to identify and describe spatially (that was the original intention of Zumthor's work) than an articulated act of repentance regarding the victims? it seems that it is simpler to position spatially and artistically an enemy, a de-structive energy. Not an altogether innocent question, as the possible answer might outline the ethical or political discourse of modern art, reduced to the formula "how to avoid speaking about fascism". The "Topography of terror" is not just a title of an important project, but the name of a theoretical obsession and institution. **********

A turn towards the spatial paradigm of an opinion that was detected some time ago, with a disregard to an element that is inherently a part of the same, an obsession and a fascination by destructive energies and their possible forms. Next couple of citations are trying to argue that for the creation of the opposition of the neofascist tendencies we need to abandon the general discourse of energy, at least in the field of aesthetics. The Berlin toponyms serve as an example in proving how the same city quarters in Berlin today are linked to a certain sound, whose massive and famous representative is "Love parade". Thus we can talk about the energy in techno music, as the most eclectic example of mass culture that hides and disables the analysis of the possibilities of the development of the new forms of aggressive populism. **

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...philosophical dislocations... **********

Posing a question about the present, and not really caring about the answer which could be "late modern", "postmodern" or "post history", we always take into consideration the thesis that classical conceptual frame, so called metaphysics, have been abandoned. Even though it is mainly true, a central metaphysical infrastructure still determines our perception. It was a machine that divided subjects into categories, and is the sediment of all our linguistic/grammatical moments, that seems to be a selfsufficient division of different fields into theoretical, practical and technical production. What really makes metaphysics important is not the form of certain metaphysical systems, no matter how perfect and perfected it is, but the question that remained unanswered from the beginning. It is the homogeneity and the hierarchy of the systems of knowledge, that still remains, as a small addition, a supplement that creates the commotion. The supplement of metaphysics that makes the entire system unstable was pointed out by Aristotle, who said that it articulates in multiple ways the reality that is. **********

The differentiation was divided into four spheres a) linguistic categories, b) true and false, c) actual and possible, d) field of eventuality. How can you think of these four spheres together without applying a theological, scholastic formula (unum, verum, bonum) that is nota bene the formula of the adventure of enlightenment? When interpreting Aristotle, Heidegger experimented with a different approach, reconstructing the history of philosophy through the question about the dimension of being, to be more precise, about the role of a certain part in a certain historical period. it is evident that the middle ages questioned the categories, while recent theories are preoccupied more with the aspects of the actual and the possible - that is true, with almost no exceptions. If we check the tradition since Hegel to present day. What does it actually mean in the context of the energy discourse, that we started our discussion with? It would be sufficient to take Aristotle's original dichotomy concepts to distinguish the possible and the actual (or real), dynamis and energeia. The difference between the possible and real according to Aristotle could not be bigger, then a principle of identity itself is put in question. While the real at any given moment cannot be different than it's true self, possibilities/circumstances can differ at the same time. Thus a question of identity as a point of circumstantial difference between the real and the possible becomes a dominant modernist perspective, a basis for construction of a homogeneic and hie-rarchical system. The tradition (from Aristotle to Hegel) prefered the concept of reality (energeia, Wirklichkeit), but from the mid 19th century the whole constellation of concepts was toppled, so that under various names the concept of the possibility (dynamis, Möglichkeit) becomes a guarantee of identity construction. Nevertheless, a large breakthrough in dichotomy semantics (possible - real) occurs, while in a classical ideal, as Heidegger shows, possibility marks an intensive tension that has a tendency towards being serious. in modern theory, possibility is present as an opportunity to "think differently", as a 'different possibility'. As a different possibility, a certain archedynamis, it is pushed, displaced out of the language game starting to function as an absent referent. On the other side, no matter how much we dis-regarded it, the discourse of the real, actual or energetic has completely overtaken a former semantic field of concept dynamis and energeia. A metaphysical concept of energeia should now consist out of at least three important parts: a) energeia as a dynamic intensity, where a concept of real has the classical meaning of "possibility". b) energeia as a production process, c) energeia as work, which is the basic character of energeia. Now we should demonstrate how these three different principles of energetic functioning work in an aesthetic discourse, thus trying to underline the question of "the way not to talk about fascism in art."**********

konstelacija pojmova je preokrenuta tako da pod različitim imenima koncept mogućnosti postaje garant konstituiranja identiteta. Štoviše, došlo je bitnog pomaka u semantici dihotomije "moguće-zbiljsko", dok je u klasičnom poimanju kako Heidegger pokazuje, mogućnost označavala nešto takvo kao intenziviranu napetost koja se nastoji ozbiljiti u suvremenoj je teoriji mogućnost prije svega prisutna kao pokušaj da se mogućnost "misli drukčije", kao "drukčiju mogućnost". Kao takva drukčija mogućnost za koju bi se moglo reći da je archedynamis, na neki je način istisnuta ili pomaknuta iz jezičke igre i fungira isključivo kao svojevrsni odsutni referent. S druge pak strane je, koliko god bio omalovažavan, diskurs zbiljskog, aktualnog ili energetičkog u cijelosti zaposjeo nekadašnje sematičko polje koncepata dynamis i energeia. Tako da bi kad govorim o metafizičkom konceptu "energije" trebalo sada razlikovati barem tri bitna određenja: (a) ensigija kao dinamički intenzitet, gdje pojam zbiljskog poprima klasično značenje pojma "mogućnost", (b) energija kao produciranje i (c) energija kao djelo, što je inače izvorni karakter energije. Sada bi trebalo pokazati kako ta različita određenja energeti-čkog funkcioniraju u estetičkom diskursu, s čime bih pokušao precizirati pitanje "na koji način u umjetnosti ne govoriti o fašizmu". **********

trauma & tehnika

O energiji kao djelu zasigurno je najviše rečeno. Već od romantičarskog razlikovanja djela/ergon i energeia/produktivne procesualnosti pojam djela se dekonstruira. S druge pak strane upravo takav karakter energije, uzmu li se dosadašnje analize nastanka totalitarizama u obzir, jest bio odlučujući. Fašizam ili nacionalesteticizam i s druge strane staljinizam kao socijalistički realizam bili su upravo pokušaji da se političku zajednicu modelira i identificira kao totalno umjetničko djelo, što hoće reći takvo djelo koje prevazilazi granice umjetničke sfere gdje život postaje umjetnost. **********

Teoretičari kao što su Jean-Luc Nancy, Philippe Lacoue-Labarthe ili Boris Groys argumentirano su pokazali spregu estetičističke ideologije i totalitarnih političkih strategija, pa se doista teško čini da bi poviat koncepcija umjetničkog djela kao energetičkog djela bio moguć upravo zbog historijske kompromitiranosti. Koliko bi onda bilo moguće govoriti o umjetnosti kao produkciji, i prijeti li i s te strane opasnost fašizacije? Kad se govori o produkciji čini mi se važnim uvesti pojam traume koji bi opisivao moment kada svi momenti socijalne interakcije bivaju kolonizirani tehničkim načinom produkcije ili reprodukcije. Drukčije govoreći, većina teoretičara moderne dijagnosticira svojevrsno nestajanje praktičkih disciplina koje su omogućavale da se zajednica (ili ljudski rod) reproducira, a što je Aristotel opisao "različitim u istome". Socijalna praksa, ili u krajnjoj liniji politika, postaje tehnički proces, što ponovno aristotelijanskim vokabularom znači da ničime nije garantiran kontinuitet i budućnost zajednice kako tehnička produkcija proizvodi ono što je naprosto drukčije, tj. za razliku od socijalne prakse koja je homogena i kontinuirana, tehnička je produkcija heterogena i kontingentna, pa je stoga "trauma" pojam koji opisuje mehanizme neprekidne nerazvijenosti. ********** Dekonstruktivna estetička teorija upravo je preko konstelacije koncepata tehnike i traume pokušala dati odgovor je li emancipatorska uloga umjetnosti danas još uopće moguća. Produkciju se u tom kontekstu razumije kao bioprodukciju, tj. kao produkciju života koja nije više samo nešto puko organsko, već nešto primarno tehničko. **********

Srž dekonstrukcijskog poimanja tehnike bila bi suvremena tehnika, odnosno masovni mediji, pa tako i suvremena umjetnost zapravo su samo diseminacija traume koja se sastoji u tome da smo danas još uvijek živi i da bioprodukcija kao tehniciziranje politike nije kraj svih stvari. **********

Drugačije rečeno – ako je Nietzsche konstatirao da posjedujemo ljepotu i umjetnost zato da ne poginemo od istine, onda bi radikalizirana i proširena dekonstruktivna transformacija mogla glasiti: imamo

****

...trauma and technique... **********

Energeia as work is the most explored subject. Starting with the romantic differentiation of work/ergon and energeia/productive processes the idea of a work of art is becoming deconstructed. On the other hand, if we consider all the analyses of the creation of totalitarian regimes, that character of energy was the main catalyst of the historical processes. **********

Fascism or national-aestheticism and Stalinism as socialist realism were attempts to remodel and identify a political community as a total work of art, a work of art that surpasses the limits of the art world, where life enters into art. Theoreticians like Jean-Luc Nancy, Philippe Lacoue-Labarthe or Boris Groys have demonstrated the link between aesthetic ideologies and totalitarian political strategies, thus proving the possibility of recreating of art works as energetic works as highly unlikely, because of the historical compromise. **********

How could it be possible to talk about art as a product, and do we sense a certain danger of directing towards fascism from that side? **********

When we talk about the production it seems important to introduce the term trauma to describe the moment at which all moments of social interaction get colonised by

tehniku da nas istina ne ubije Stoga se tehniku iz takve teoretske pozicije može opisati kao obećanje ali ne više kao obecanje bolje i svjetlije budućnosti vec kao bizarno i sasvim formalno a to hoce reci isprazno obecanje da (a) stvari trebaju ostati (uvijek) iste i (b)

the technical means of production or reproduction
Most theoreticians ot modernity diegnosed this
that
as "the ditterent in the same". Social practice
process and in the Aristotelian vocabulary it means that the continuity and tuture ot a society are not guaranteed
Technical production, as opposed to the social practice which is homogenous and continous, is heterogeneous and contingent, therefore a trauma, as a concept that
describes mechanisms ot the continuous uncertainty Deconstructive aesthetic theory tried to give an answer to the eamancipative role ot the arts today, using a constellation of concepts of technique and trauma Production in that context was understood as bioproduction,
e.g. a production ot life that is ditterent trom the organic, primarily technical **********

The core ot deconstructive ideas of technique would be: modern technical equipment, massmedia and modern arts are just dissemination ot the trauma, that consists ot the tact that we are still alive today and that bioproduction as the technologisation ot politics is not the end of life as we know it. In other words those of Nietzsche who stated that we posess beauty and art in order to
prevent the truth from killing us this thought could be rephrased into we have technology in order to avoid the truth killing us So we can describe technology from a theoretical stand as a

promise not a promise of a bigger, brighter tomorrow,

but a bizarre promise that a) things will never change and
b) we need constant radical changes So this was the enigma ot deconstruction the ambivalent co-existence ot
identity and ditterence that the movement ot the
technology is traumatising subjects
Deleuze calls this process Immanence, an event characterised by the excess and scary possibilities of actual reality Deconstruction aesthetics,
that we are about to represent briefly here, is trying to acknowledge
bioproduction as a dominant social strategy J.-L. Nancy in his booklet entitled
the arts under the aegis ot what he calls a being-singular-plural (etre singulier pluriel)
****
Strictly speaking, it is not about art it's about the arts. Following a Freudian model of "the erogenous zones" and the tact that
there are many senses Nancy tries to articulate the basic discretion of all the arts A discreteness ot "zones", qualitetive indifference and quantitative plurality and "erotics", thus guarantee according to
Nancy, the empirical moment ot all the arts
**********Touch as a basic marker ot humenity is a ditterentiating factor, or it you will a aesthetically selection, differentiating problem of zoning, the locating ot the aestheticall, that are under a common denominator just tor the reason thet

da je nužna radikalna i kontinuirana promjena To bi bila enigma dekonstrukcije"
ambivalentne ko-egzistencija identiteta i diferencije koja u događanju tehnike kao
obecanja patologizira tj traumatizira subjekt Radi se tu o onome što
je Deleuze nazvao
imanencijom koju karakterizira eksceesna i zastrašujuća mogucnost događanja
********** Dekonstrukcijska estetika koju cu
sada samo u najopširnijim obrisima prezentirati za razliku od

klasične refleksije nastoji uvažiti bioprodukcije kao dominantnu socijalnu strategiju
J.-L. Nancy u svojoj maloj knjižici "Muze umjetnost obrazlaže pod egidom onog što
naziva biti-singularno-pluralno (etre singulier pluriel) Stoga se strogo uzevši niti na
radi o umjetnosti, već o umjetnostima Nancy slijedeci frojdijanski model
"erogenih zona" i činjenice da postoji mnoštvo osjetila nastoji pokazati
temeljnu diskretnost svakih od umjetnosti Diskretnost "zona" njihova
kvalitativna indiferencija

a kvantitativna raznolikost i erotičnost"
garantiraju tako po Nancyju empirički moment
svake od umjetnosti Dodir, kao osnovna i opca
oznaka organskih bica ovdje je stoga
diferirajući faktor "zoniranja" ili ako
hocete lociranja onog estetičkog koje je opcenito
samo utoliko što je dis-locirano Instantnost i pluralnost
umjetnosti techne egzistencije koju Nancy pokušava domisliti s obzirom na ono što se od
Hegela do sada zove "kraj umjetnosti" predstavlja možemo
reći odgovor dekonstrukcije na pitanje umjetnosti Drukčijim rječnikom te ekplicirajući što
podrazumijeva pod pojmom "masovne mediaure" Samuel Weber
govori sljedeće
"mediaura to su auratički bljeskovi i sjene koje nisu producirane i
reproducirane medijima već su one same mediji jer se
javljaju i odmah nestaju na mjestima koja su
doslovce inter-medijalna u intersticijima procesa reprodukcije i arhiviranja koji su prije
svega masovni pokret prostornog
skupljanja i širenja "
**********Dekonstruktivnu
estetiku koju sam tako apstraktno izložio može se još i više komplicirati
Naime dosad je bilo riječi

they are dislocated. Nancy is trying to represent an answer made by art, a sort of a response of the art world on the questions of deconstruction.

Speaking with a slightly different vocabulary, Samuel Weber claims that "mediauras are the auratic fleshes and shadows that are not produced or reproduced in the media. But the media itself, as they appear and disappear in intermediary places, in the interstices of the processes of reproduction and archiving, a massive spatial movement of the contractions and dispersions."

Deconstructive aesthetics that I have abstractly presented can get more complicated, so far we have only spoken of the cultural production as a traumatising bioproduction, still leaving the possibility for the traumatisation of the medium and/or material in the artistic process.

A similar view was presented in Groys' recent book "Unter Verdacht", subtitled "phenomenology of media".

In the context of an outline of the general cultural economics, Groys posed a question on the production of the artwork in art world institutions. Presuming, as Groys does, that a basic modern cultural strategy is innovation, thus allowing for the production of arts - an act still dependent primarily on the sovereign decision of a subject to act artistically. But, what happens when the logic of innovation cramps the institutions, when there are too many artists?

Groys answers that institutions/archives start channeling art production by fuelling the "who's gonna be more authentic" competition, thus for once in it's functional life production process becomes a mirror image of real life outside the institutions.

The artistic practice was a kind of police surveillance, that asked the art media to be honest, authentic and true, elementary.

Elementary here means trivialised and degraded to the simple factors, but with a promise of autarkic transcendence of life that could be helpful or deadly. This would be a brief sketch of the aesthetic strategies that have tried to give an answer to the challenge of bioproduction. I.e. art can be discussed like the energy of production or intensity. But the question still remains, will all this be enough help the poor and the oppressed or is the aesthetic discourse that I have shown (through reflecting upon mass scenes, anonymity, trauma, instant art practices), only capable of reproducing repressive structures by producing more subtle and precise control instruments?

samo o subjektu kojeg kulturalne produkcija kao bioprodukcija traumatizira. no moguce je i da je sam materijal ili medij umjetnosti također traumatiziran.

Nešto slično je u svojoj posljednjoj knjizi, koje već naslovom nastoji biti "fenomenologija medija", predložio Groys. U kontekstu nacrta generalne kulturalne ekonomije Groys je postavio pitanje produkcije umjetničkih djela u okviru institucija. Ako se pretpostavi, a to Groys čini, da je osnovna moderna kulturalna strategija ona inovacije, još se može reći da producirenje umjetnosti jest čin koji ovisi primarno o suverenoj odluci subjekta da umjetnički djeluje. No, što se događa kad logika inovativnosti zakroči institucije svijeta umjetnosti, kad naprosto ima previše umjetnika i kad je selekcija skoro onemogucena?

Groysov elegantan odgovor jest da institucije tj. arhivi u tome trenutku sasvim elementarno banaliziraju umjetničku produkciju time što podstiču svojevrsno natjecanje "tko će biti autentičniji" i time barem u jednom trenutku biti odraz života izvan institucije u okvirima institucija.

Umjetnicka praksa po tome bila bi neka vrst policijskog istraživanja koja od medija umjetnosti traži da bude iskren, pravi i autentičan - elementaran.

Elementaran tu znači reduciran i banaliziran na proste faktore, no s obecanjem auratične transcendentnosti života koja može istovremeno biti i spasonosna i katastrofalna.

To bi sasvim ukratko bio nacrt estetičkih strategija koje su pokušale dati odgovor na izazov bioprodukcije tj. na pitanje kako se o umjetnosti može govoriti kao energiji produkcije ili intenziteta. Ali pitanje još uvijek ostaje. Je li to sve zarsta dovoljno da se solidarizira i pomogne onima koji su isključeni i ugnjetavani, ili je estetički diskurs kojeg sam prikazao (putem tematiziranja masovnosti, anonimnosti, traumatičnosti, instantnosti umjetničkih praksi) zapravo samo u stanju da reproducira represivne strukture utoliko što proizvodi sve suptilniji instrumentarij kontrole?

energija u umjetnosti.
napetost i promjena strukture

piše antonio šiber

63 stranica

energy in art.
tension and change of structure

by antonio šiber

63 page

Jezik kojim se koristimo koristan je samo ukoliko mentalne slike koje priziva odgovaraju stvarnosti koju pokušavamo opisati. Mentalne slike koje priziva riječ "pas" ne ovise uvijek o sluseću ili govorniku, što nije slučaj za riječi "sloboda", "ljubav" ili "energija". Vrlo je upitna kvaliteta komunikacije i međusobnog razumijevanja kad iste riječi nužno različitim sugovornicima prizivaju različite mentalne slike. Stoga je oduvijek prisutna potreba da se riječi "dogovore" ili "definiraju" jednostavnijim pojmovima koji izazivaju iste mentalne slike različitim sugovornicima, pojmovima koji pretendiraju biti univerzalno ljudski i neovisni o jeziku kojima pojedinac govori ili kulturi iz koje potječe. Prirodne znanosti, pogotovo fizika predstavljaju vrlo jasan i krut okvir za ovakve dogovore. Pojam iz svakodnevnog jezika "uvozi" se u jezik fizike i definira zakonitostima i definicijama koje nužno ostromesuju konkretni pojam, ali ga i čine neovisnim o onome tko ga koristi. (Treba napomenuti da je pojam energije, kojim se ovaj tekst bavi, zbilja postojao u svakodnevnom jeziku i da ne potječe iz specifičnog jezika fizike. Grčka riječ energeia moze se naći deset puta u Novom Zavjetu, prevedena u engleskoj verziji kao "energy" (energija), "working" (rad, djelovanje) ili "operation of a power" (djelovanje snage). Interesantno je konkretni pojam nakon ovakvog redefiniranja "izvesti" natrag u svakodnevni jezik ili neko drugo područje u kojem se pojam koristi. To je ujedno i plan ovog izlaganja, skiciran na slici. Moglibismo, barem naivno očekivati da će se pojam i unutar tog drugog područja barem djelomično "depersonalizirati" i time postati općenitije razumljiv. Upravo ću ovakav pothvat učiniti i ja izvozeći pojam energije iz područja fizike u područje umjetnosti. Energija se u fizici definira kao sposobnost obavljanja rada, pri čemu je rad mehanički definiran kao djelovanje sile (ili svladavanje sile otpora) na određenom putu (ovdje treba uočiti da je fizikalna definicija energije zadržala osnovne značajke grčke riječi energeia: en - u i ergon - rad). Na primjer: Ako se jako zaletite na koturaljkama, vi transformirate energiju svojih mišića (djelovanjem sile i obavljanjem rada) u energiju gibanja. (Jasno je da je energija vezana uz gibanje. Na primjer, metak koji se zaustavi u materijalu napravi u njemu rupu, transformirajući svoju energiju gibanja u rad potreban da se rupa i napravi.) Nakon prestanka uporabe mišića postignuta energija gibanja troši se na rad na svladavanju sile trenja na putu zaustavljanja.

The language we use is useful only if the mental images it summons correspond to the actuality we are trying to describe. The mental images summoned by a word "dog" do not significantly depend on the speaker or the listener, which is not the case for words "freedom", "love" or "energy". The quality of communication and mutual understanding is questionable when the same words summon different mental images to necessarily different communicators. Therefore, there has always been a need to "agree upon" or "define" words through simpler words/concepts which summon "the same" mental images to different communicators. These simpler words or concepts tend to be universally human in nature and independent of culture or language of a particular human. Natural sciences, especially physics, represent a firm and clear frame for definitions of concepts. The concept from a everyday speech is "imported" into the language of physics and defined through physical laws and definitions. This procedure necessarily impoverishes the concept, but it also makes the concept independent with respect to the one who uses it. (It should be mentioned here that the word energy, which is of interest here, really existed in everyday language and that it does not come from the language of physics. The Greek word energeia is repeated 10 times in the New Testament and translated in the English version as "energy", "working" and "operation of a power".) After this "redefinition procedure", it seems interesting to "export" the concept in question back into the everyday language or into a language used by a specific community. This is also the plan of this elaboration sketched in the figure. We could (at least naively) expect that the particular concept will have a meaning which is less independent on a speaker (listener). In what follows, I will try to export the concept of energy from the language of physics into the language of art. Energy in physics is defined as the ability or capacity to do work. Work is defined as an action of a force on a certain path (one should note that the physical definition of energy contains the basic ingredients of the Greek word energeia: en - in + ergon - work). I will make this definition more obvious on a simple example. If you run on roller skates, you transform the energy of your muscles (by applying force and doing work) into the energy of your motion. (It is clear that there is energy in motion. Take a bullet for example: it makes a hole in the object it hits by transforming its motion energy into work needed to make the hole.) After you stop using your muscles, the energy of motion you had is spent on working against the friction force on your stopping path. This work actually transforms into heat: the wheels of your roller skates are warmer

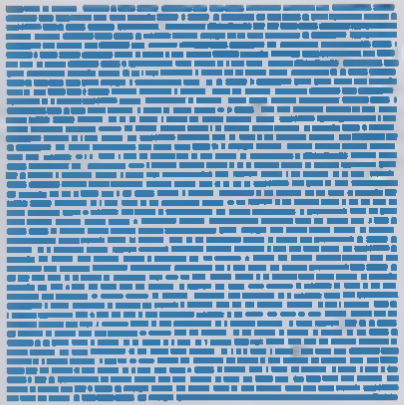
Taj se rad u stvari transformira u toplinu kotačići su vasih koturaljki topliji Toplina je jos jedan oblik energije gibanja i vezana je uz kineticku energiju gibanja molekula nekog tijela Osnovni zakon fizike skriven je u prethodnim primjerima Zakon očuvanja energije kaze da je energija u zatvorenom sistemu (tj sistemu koji ne međudjeluje sa svojom okolinom) konstantna (ne mijenja se u vremenu) To znači da svaki rad učinjen u zatvorenom sistemu samo preraspodjeljuje energiju u sistemu (za obavljanje rada potrebna je energija u zatvorenom sistemu ta se energije mora uzeti iz sistema i radom "prenijeti" nekamo drugamo u sistem) U ovom jednostavnom primjeru vidimo de je riječ energija upotrije-bljena na dva različita načina Jedan je energija gibanja ili kinetička energije e drugi je "energija misica" Energija mišica primjer je potencijalne energije tj energije koja je pohranjena u specifičnoj konfiguraciji sistema koja nije ravnotežna i koja se moze transformirati u ravnotežnu minimalno energetsku konfiguraciju izmjenom energije s okolinom ili transformiranjem potencijalne energije u kineticku U ovom slucaju radi se o energiji pohranjenoj u molekuli (adenozin-trifosfat ATP) koja se u kemijskoj reakciji transformira u jednostavniju molekulu (adenozin-difosfat ADP) s manjim sadržajem energije Jednostavniji primjer potencijalne energije gravitacijska je potencijalna energija Tako tijelo na nekoj visini iznad zemlje ima konačnu potencijalnu energiju zbog svog položaja u odnosu na površinu zemlje (ovdje je potencijelna energije opet vezana uz specifičnu konfiguraciju sistema koja je neravnotezna) Padanjem tijelo svoju potencijalnu energiju transformira u energiju gibanja (kinetičku enargiju) koja se udarom o tlo transformira u rad na svladavanje otpore tla Doslovna primjena fizikalnog pojma energije na umjetničko djelo moguca je Svako umjetničko djelo treba medij kojim se prenosi prometraču Slika treba platno i boje, glazba treba zrak da bismo je čuli Glazba treba i izvor koji je proizvodi Film dolazi do nas putem elektromegnetskih velove koji imaju energiju U stvari za svaki nas dozivljaj potrebna je konacna energija vezana uz sam nastenak senzacije i prenošenje te senzacije do mozga Postoji fizikalni aspekt energije vezan i uz umjetničko djelo i uz promatračevu percepciju tog djela Međutim ovakva primjena pojma energije dovela bi nas u ocigledni apsurd Tako bi na primjer više energije imala teže slika ili glasnija glazba

Heat is another form of motion energy The more vigorously molecules of a particular body move the more heat (and temperature) is has There is a basic law of physics hidden in this exsmple The law of con servation of energy which says that the energy in a closed system (this means thet the system does not interact with its neighbourhood) is constant (does not change with time) This means thet all the work done in a closed system simply rearranges the energies contained in the system (you need to have energy to make work in a closed system you must use energy from somewhere within a system) In the simple example I used to explain the physical concept of enargy I used word "energy" in two different ways One is "energy of motion" or kinetic energy and the other is "energy of muscles" Energy of muscles is an example of potential energy i e the energy contained in a specific configuration of a system This configuration is not in equilibrium and can be transformed into an equilibrium configuration with lower content of potential energy by transforming some of potential energy into kinetic energy or by exchanging some of the energy with the surrounding systems (neighbourhood) In our case there is potential energy stored into the chemical configuration of adenosine-triphosphate (ATP) ATP transforms into adenosine-diphosphate (ADP) via a chemical reaction which releases energy This is the source of energy we use for our daily activities A simpler example of potential energy is gravitational potential energy A body at a certain height above the surface of the Earth has finite potential energy Note that potential energy in this case is again relatad to the configuration of the system, which is not in equilibrium, which would be a body touching the Earth surface By falling, the body transforms its potential energy into kinetic energy which transforms into work done against the resistance force when the body hits the ground A strict application of the physical concept of energy on a particular work of art is in fact possible Every work of art needs some kind of a medium or substance in order to be presented to a viewer A painting needs paints and papar or some other material, music needs air in order to be heard, it also needs a source (of energy) which produces it, we see a movie due to the electromagnetic waves (which have energy) produced in its reproduction In fact, every sensation we feel needs finite energy to be transported to the brain There is a physical aspect of energy related both to the work of art and to viewer's perception of it However, a strict application of a physical concept of energy to the works of art would lead to absurd conclusions

Činjenica da je za pokretanje raznih čudnovatih strojeva u nekom performansu potrebna količina energije (a ovdje zbilja mislim na fizikalni pojam energije - ono što vam naplaćuju svakog mjeseca i mjere u kilovat-satima) koju prosječno kućanstvo potroši godišnje, još uvijek ne znači da je konkretni performans energičan - on samo traba ogromnu količinu anergije za postojanje. Kad za umjetničko djelo kažemo da "ima energiju" (ili da "zrači energijom") sigurno ne mislimo na ovakve, osnovne aspekte njegova postojanja. Za krutu, fizikalnu karakterizaciju energije umjetničkog djela promatrač nije niti potreban (kao ni umjetnost uostalom), pa je pojam energije zbilja daparsonaliziran i univerzalan, ali sigurno ne odgovara istom pojmu u jeziku umjetnosti. Energičnost umjetničkog djela očigledno je vezana uz karakter percepcije promatrača. Jasno je da smo priznajući ovu činjenicu prihvatljivo. No samu percepciju promatrača možemo promatrati s fizikalnog, preciznije rečeno mehaničkog, stanovišta pokušavajući istaknuti analogije između karaktera parcepcije i osobina jednostavnih fizikalnih sistema. Percepcija gibanja (pa onda i energije gibanja) u umjetničkom djalu donekle je neovisna o promatraču kad se radi o djelima koja se realiziraju i u vremenu, a ne samo u prostoru. Tako bismo npr. za jedan jedini konstantni ton kazali da ima mnogo manju kinetičku energiju od melodije. Ovdje je kinetička energija vezana očigledno uz mijenjanje strukture, oblika kroz vrijeme, gibanje. Slično je i s glumcima ili plesačima na sceni. Svako gibanje naravno nije isto. Tako bismo mogli reći da je gibanje (ili energija) ritmično ako se određene konfiguracije odnosno strukture, javljaju opetovano u manjeviše stalnim vremenskim razmacima, analogno gibanju njihala primjence. Problematičnije je definirati kinetičku energiju djela koja se realiziraju samo prostorno, npr. slike ili skulpture. No sama je percepcija slike proces koji traje konačno vrijeme, pa bismo kinetičku energiju slike mogli vezati uz vremensku promjenljivost njene percepcije. U stvari, jasno je da se promatrača ne možemo "riješiti". Energija umjetničkog djela vezana je kako uz aspekte umjetničkog djela koji ne ovise o promatraču, tako i uz karakter promatračeve percepcije tog djela. Potencijalnu energiju umjetničkog djela mogli bismo definirati kao energiju pohranjenu u strukturi (ili strukturama) tog djela. Percepcija potencijala strukture (konfiguracije, forme) ovisit će kako o promatraču tako i o samoj strukturi.

For example, a heavy painting would contain more energy than the light one. A loud peace of music would always have more energy than a silent one. The fact that weird machines used in some performance need energy (and here I mean physical energy of the kind you pay for every month and which they measure in kilowatt hours) spent by an average family in a year, does not mean that the performance in question has artistic energy: the machines just suck up energy much in the same way a washing machine does. When we say for a piece of art that it has energy or that it "radiates energy" we surely do not think about the strict physical aspects of its existence. For a strict physical characterization of a work of art, a viewer is in fact not needed (the fact that we talk about the work of art and not a piece of paper is also of no importance at all), which makes this concept of energy in art universal. The energy of (in) the work of art is clearly related to the character of the viewer's perception of the work of art. By accepting this fact, we must abandon any hope to say something universal and widely accepted concerning the energy in art. However, the viewer's perception can be looked at in its physical (more precisely mechanical) aspect, trying to find analogies between the character of perception and the properties of more or less simple physical systems. The perception of motion (i.e. kinetic energy) in a work of art is to a point independent of the viewer when we speak about the works which exist in finite time and not only in finite space. We could say for a single constant tone that it has a much smaller kinetic energy than a melody. The kinetic energy of a work of art is clearly related to the change in structure or form through time, motion. Much the same holds concerning e.g. dancers or actors on a scene. Every kind of motion is not the same. We could say that motion (or energy) is rhythmic if particular configuration, structure repeats itself in more or less constant intervals, analogous to the motion of a pendulum for example. It is more difficult define kinetic energy of works which do not change in time and which exist only in space, such as paintings or sculptures. However, perception is a process which lasts a finite time and we could define kinetic energy of a static work of art as a temporal change of its perception. In fact, it is clear that we can not "get rid" of a viewer. The energy of the work of art is related both to the aspects of the work of art which are independent of a viewer and to the viewer's perception of the work. Potential energy of the work of art could be defined as energy stored in its structure (or structures).

Povlačeći analogiju s potencijalnom energijom u fizici mogli bismo reći da potencijalnu energiju imaju strukture koje su "neravnotežne", "napete", koje se imaju tendenciju gibanjem relaksirati u ravnotežnije strukture kao što se napeta žice gitare ima tendenciju relaksirati gibanjem u svoj ravnotežni položaj čim maknemo prst s nje. Ovdje je zgodno citirati Jurija Alschitza (Lectures on "Theatre in the 21st Century") koji osim problema jezika spomenutog u uvodu ovog članka, diskutira i pojam energije koju shvaća kao napetost (dakle, njegovo viđenje energije u kazalištu vjerojatno odgovara viđenju potencijalne energije skiciranom ovdje): "Nemamo samo probleme s različitim religijama, mi govorimo i različite jezike, različite kazališne jezike. Posjetio sam niz radionica tijekom ove konferencije i nisam razumio o čemu se raspravlja. Primijetio sam da riječ energija u stvari znači napetost." Promatrač se pojavljuje kao svojevrsni referentni nivo za mjerenje potencijalne energije slično kao što će kamen pušten s visine od 1001 m osloboditi veliku količinu svoje potencijalne energije padom u more ali samo malu količinu padom u planinsko jezero na visini od 1000 m. Mogli bismo spekulirati da se napetost strukture umjetničkog djela prenosi u napetost promatračeva neuralne mreže koja percipira djelo. Taj prijenos ovisi o stanju neuralne mreže u trenutku percepcije (što znači da je percepcija uvjetovane iskustvom, znanjem i povijašću promatrača). Slično poimanje energije umjetničkog djela (plesa) u terminima napetosti možemo naći i u iskazu Jelene Petrović (Alternative Energy, Dance, Vol 19, Issue 332, 1998): "Energija u plesu vezana je uz ideju da je prostor preuzak za ono što se zbiva, da pokret, ma kako mali bio, curi kroz vidljive granice tog prostora." Ovdje je energija vezana kako uz gibanje (kinetička energija) tako i uz napetost prostornih struktura koje to gibanje proizvodi (potencijalna energija). Gibanje i napetost strukture čine se tijesno povezenima. Slično kao i u mehanici gibanje vodi do različitih struktura (odn. promjena strukture uzrokuje gibanje) koje imaju različite potencijalne energije, napetosti. Na kraju, svjestan sam da je proces 'izvoza' pojma energije iz fizike u umjetnost koji sam skicirao u ovom članku bio vrlo osobno obojen i uvjetovan. No program definiranja pojma ispunjen je redukcijom pojma energije na jednostavnije i vjerojatno jasnije pojmove gibanje, forma, struktura, konfiguracija i napetost. [redacted] The perception of the potential of a particular structure (configuration, form) will in general depend both on the viewer and the structure. As with potential energy in physics, for the structures which are out of equilibrium (balance), which are "tense", which have a tendency to relax through motion into more balanced structure just as a strained guitar string has a tendency to relax by oscillating around its equilibrium positions, we could say for such structures thet they have potential energy. It is interesting to cite Juri Alschitz here (Lectures on "Theatre in the 21st Century") who, besides the problem of language mentioned in the introduction of this article, speaks about the concept of energy which he understands as tension (this means that his understanding of an energy in theatre probably corresponds to the notion of potential energy sketched here): "We don't just heve a problem with the various 'religions', we also speak different languages, different theatre languages. I have visited a number of workshops during this conference and haven't understood what was being discussed. The use of the word "energy", I have noticed, stands for "tension". The viewer appears here as a kind of a reference level for measuring the potential energy. A stone which falls from a height of 1001 m releases a large amount of its potential energy when it falls into the sea, but only a small amount when it falls into a mountain lake on a height of 1000 m. One could speculate that the tension of the structure of a work of art translates into a tension (potential energy) of viewer's neural network which perceives the work and that this translation depends on the state of the neutral network at the time of perception (this means that perception is influenced by experience, knowledge and history of the viewer). A similar understanding of energy in art (in terms of tension) can be found in an article by Jelene Petrović (Alternative Energy, Dance, Vol 19, Issue 332 (1998)): "Energy in dance has to do with the idea that space is too tight for what is going on, that the movement, however small, leaks through its visible boundaries." The energy as comprehended by J. Petrović is releted both to motion (kinetic energy) and to tension of spatial structures produced by motion (potential energy). The motion and the tension of structure are tightly connected. As in mechanics, motion leads to various structures (or the change in structure leads to motion) which have different potential structures or tensions. At the end, I am aware that the process of "exporting" the concept of energy from physics into art I sketched in this article was very personally coloured. However, the program of defining a concept of energy through its reduction to simpler and clearer terms of motion, form, structure, configuration and tension was fulfilled.



energetska veza tijela i stroja.
zadnja veza s prirodom.
prva veza s umjetnim

piše bojana kunst

energy as the link between the body
end machinery: the last bond
with nature. the first with the artificial

by. bojane kunst

01 Kroz povijest kazališta možemo neposredno slijediti želju za uspostavljanjem drukčijeg, odsutnoga tijela, specifične tjelesne forme, dakle one koja bi nadvladala biološka i fizička ograničenja tijela. Posebno, naravno, ako njegovu povijest interpretiramo kao povijest nekog posredujućeg polja između različitih predodžbi tijela, gdje se ono kazališno tjelesno uvijek pojavljuje kao hibrid između prirode i kulture ili uđe (u našem slučaju) kao hibrid između prirodnog i umjetnog. Prije oblikovanja modernog shvaćanja čovjeka, u 17. stoljeću, kazališna su tijela produkt metafizike želje za transcendencijom i povezuju gore i dolje svijeta. Uspostavljanjem mehanicističke paradigme, koja je strukturu tijela prvi puta u povijesti sistematično otkrila u analogiji s artificijelnom (mehaničkom) strukturom, upravo se mehanička struktura otvara kao mjesto transcendencije tjelesnoga: automat koji radi sam tako ne postaje samo ideal tjelesnoga, već i podloga i kanon njegova forme, odnosno kriterij za produkciju tjelesnih predodžbi. Transparentna struktura mehanizma kroz sve se modifikacije očuvala kao kriterij produkcije tjelesnih predodžbi, a kazališno tijelo, kojeg na pozornicu postavlja prosvjetiteljsko građansko kazalište, također je u svojoj biti vezano uz metaforu stroja: to je strogo i trenirano tijelo s neprestanom kontrolom senzibilnosti, stroj za proizvodnju osjećaja koji oblikuje univerzalno prepoznatljiv i predvidiv jezik građanskoga kazališta 18. stoljeća. Ako tu metaforu stroja prepoznajemo prije svega u načinu tjelesnog treninga, koji s mehaničkom psihologijom otkriva dijalektiku između unutrašnjega i vanjskoga, u 19. stoljeću ta se precizna dijalektika prvi puta ruši - operativnost i predvidljivost nisu više oni modusi koji uspostavljaju analogiju, već njihovo mjesto zauzima jedinstvo suprotnosti, iskliznuće koje ruši racionalno postavljenu granicu između živog i neživog, unutarnjeg i vanjskog. Umjesto predvidive kauzalnosti i operativnog reda čovjek je stalno i sve više suočen s kompleksnim automatiziranim sustavima, imaterijalnim aparaturama. Ljudi romantizma i početaka 19. stoljeća nemaju više uvida u njihovo djelovanje onako kako su ga imali ljubitelji automata po prosvjetiteljskim salonima, više ih ne zadivljuju osjećajem predvidivosti univerzalnoga reda ispod zasljepljujuće površine. Umjesto njih nastupa artificijelna struktura kao ogroman sustav, klizav i nepredvidiv, gdje poznajemo još samo učinke, a tijelo je ono koje se tom sustavu podređuje. Tijelo je prema kraju 19. stoljeća sve više suočeno s mehanizmima koji posežu u njegov način djelovanja, preoblikuju njegovu mišićnu masu, ritam, energiju i naređuju mu prilagođavanje novoj funkcionalnosti i formi, što utječe i na način produkcije tjelesnih predodžbi. Tijelo se odjednom suočava s novim izazovom - energetskim i dinamičnim motorom.

02 Iako je neka vrsta energije, odnosno psihička elektrika, bila primjetna već u shvaćanju prosvjetiteljskih automata, posebno kada se htjela označiti njihova neuhvatljiva psiha, do prave analoške energetske veze između tijela i stroja dolazi tek u 19. stoljeću, s pojavom novih automatiziranih industrijskih strojeva i novim fizikalnim shvaćanjem energije. Godine 1847. Helmholtz objelodanjuje u Berlinu predavanje s naslovom Die Erhaltung der Kraft, a 1854. godine u Königsbergu Über die Wechselwirkung der Naturkräfte u kojem otkriva neke najvažnije karakteristike ljudskoga motora koji obilježavaju iste značajke kao industrijski stroj. Jedina razlika između prirodnih sila, stroja i ljudskog bića po njegovu je mišljenju samo upotrebljivost i učinkovitost energije koj se prenosi. Tijelo, dakle, nije jednostavno analogno, nego

01 The history of theatre has always reflected man's longing for a different kind of body - the absent body, a specific image capable of transgressing the body's natural biological and physical limitations. This becomes even more evident if theatre is viewed as an intermediate field connecting bodily images. This interpretation renders the theatrical body as a hybrid between nature and culture, or (in our case) more specifically - a hybrid between the natural and the artificial. Before the concept of modern man appeared in the 17th century, the concept of the theatrical body reflected metaphysics, man's wish for transcendence, and a unification of micro- and macrocosm. The mechanicistic paradigm, which, for the first time in history, systematically revealed physical structure in analogy with the artificial, rendered mechanical structure as a point of the body's transcendence. Not only did the self-functioning automaton become a body ideal, but the basis and canon of its form. Despite undergoing various modifications, the transparent structure of mechanisms remained a firm criterion in the

identično termodinamičnom motoru jer za motor prirodu i tijelo vrijeda isti fizikalni zakoni Organsko djeluje po fizikalnim zakonima i svaka organska akcija ima iste karakteristike kao fizikalni rad možemo je mjeriti dati joj oblik grafikona proučavati u znanstvenim laboratorijima Na zajedničku metaforu energije preko koje se uspostavlja stapanje stroja i tijela utječe prije svega otkrice zakona o očuvanju energije kojeg su prethodno predstavili Sadi Carnot Julius Robert Mayer i James Prescott Joule 1854 godine a kao univerzalno načelo čitave prirode postavlja ga još Helmholtz[1] Na njegov je nastanak prema Kuhnovom mišljenju, utjecalo prije svega otkrića parnog stroja, filozofski utjecaj Naturphilosophie i francuska inženjerska tradicija 19 stoljeca[2] Zakon o očuvanju energije nije ispunio 19 stoljeca samo silovitim entuzijazmom nije uzrokovao samo sveopca vjerovanje u napredak već je činjenica da se energija uvijek čuva - promjena pune energije sustava jednaka je količini dovedenoga rada i dovedene topline - skoro ontološko određenje koje nam dokazuje da tvari nikada ne možemo odvojiti od sile Sila je dakle bezična svakoj tvari i njezine zakone možemo otkriti u svim mehaničkim uzrocima pa i u uzrocima i načinima djelovanja čovjeka tijela i prirode Otkrića energije kao bitnog elementa svakog iskustva kako organske tako anorganske između društva i prirode doslovno više ne vidi razlike Društvo je priključano predodžbi prirode koju goni prometejska energija[3]

Isti zakoni koji vrijede za motor vrijede i za ljudsko tijelo i ono je u procesu suočavanja i kooperacije sa strojnim strukturama podređeno istim zakonima i postupku produkcije kao industrijski stroj Još i više strojevi nam prvi puta postavljaju pitanje kako su živa bića homeostatična zavisna sama o sebi od dovoda do potrošnje energije[4] Nije dakle ništa čudno ako energija i snaga postaju bitne sintagme znanosti o čovjeku u 19 stoljeću, ako se tijelo naveliko elektrificira magnetizira mjere se njegovi valovi i otkucaji nervnih tokova, precizno preračunava i mjeri njegovo kretanja i učinkovitost i, u skladu s tim spoznajama razvijaju se i teorija suvremenog radnog tijela i novi načini tjelesne reprezentacije 1870 i 1880 je kako tvrdi Rabinbach problem očuvanja energije u ljudskome tijelu konstantno obrađivan u različitim znanstvenim časopisima i raspravama a 1887 srećemo definiciju živog organizma kao stroja koji može proizvoditi toplinu i jako je podređen univerzalnoj termodinamičkoj ekvivalenciji[5]

Sila i energija nisu bile prevladavajuci pojmovi samo u fiziologiji vec i u psihologiji što je vidljivo u psihološkim istraživanjima i konceptima neurastenije, moralne fizičke iscrpljenosti i univerzalnog tjelesnog i duševnog problema druge polovice 19 stoljeća umora koji je pokazivao upravo zabrinjavajuću manu tijela u suočavanju sa idealiziranom učinkovitošću stroja[6] Industrijski sa stroj tako svojim djelovanjem i energetskom samoregulacijom postavlja kao nekakav model univerzuma u kojem su materija energija i kretanje povezani pa su tako rezervoar samodjelujuce snage Tijelo parni stroj i univerzum povezani su neprekinutim lancem energije[7]

Te su teorije industrijski teoretičari 19 stoljeća (Hermann von Helmholtz Emil du Bois-Reymond Ernst Haeckel

production of bodily images in the historical periods that followed In tha enlightenment the body of bourgeois theatre was closely connected with the metaphor of the machine rigid and rigorously trained it exerted constant control over sensibility and became an emotion-generating machine that formed the universally recognizable and predictable language of 18th century bourgeois theatre The metaphor of the mechine was reflected in the specific kind of physical training which by means of its mechanic psychology allured to a dialectics between a person's internal and external features The elaborate system of this dialectics was first shattered in the 19th century Operativity and predictability the modes establishing the analogy between the body and machines, were replaced by a unity of opposites an elusiveness that blurred the boundaries between the living and the non-living the internal and the external Predictable causality and operative order gave way to complex automated systems immaterial devices As opposed to the enlightenment, the romanticism and the early 19th century no longer had insight into the operation of machines Machines no longer evoked the reassuring feeling of predictability - that of a universal order dwelling beneath a machine's delusive surface Artificial structure grew into an enormous system characterized by elusiveness and unpredictability and familiar to people only by effects

Wilhelm Ostwald) povezivali s teorijom radnoga tijela, odnosno teorijom ekonomije i izmjene motora i ljudskoga motora.[8] Takvo shvaćanje tijela prouzročilo je i neke fundamentalne promjene u reprezentaciji tijela i utjecalo na imagologiju tijela i produkciju tjelesnih predodžbi koje sežu duboko u 20. stoljeće i utječu i na reprezentaciju tijela u avangardi i na neke najvažnije kazališne reforme i reforme pokreta na početku 20. stoljeća. Tako kao mehanizam ni tijelo više nije promatrano i reprezentirano kao predvidiva operativnost, već ono postaje polje sila sposobno za beskonačne transformacije i konverzije; to više nije antropomorfno tijelo, već vruće i dinamično industrijsko tijelo koje svojim silovitim dinamizmom odgovara suvremenom konceptu prostora i vremena. Tijelo je dakle polje nevidljivih sila i nevidljive kinetike; njegova forma postaje iskliziva i gubi oštrtanu površinu kože koja ga razgraničava s vanjskim svijetom. Transparentnost suvremenog tijela tako više nije transparentnost mehaničke operativnosti, već skliska transparentnost strukture nevidljivih tijekova i energetskih impulsa tijela. Nije dakle ništa čudno ako se i znanstvena (medicinska i fizikalna) i umjetnička reprezentacija tijela u drugoj polovici 19. stoljeća mijenja iz temelja. Izumljen je ogroman broj posredujućih naprava za promatranje ljudskoga tijela koje su sve redom bile namijenjene promatranju nevidljivih kretanja u tijelu: njegova ritma, njegovih pokretnih silnica i očuvanja i gubitka energije. 1847. godine Carl Ludwig pronalazi kimofrag (mjerač tlaka), 1849. Helmholtz miograf (mjerač snage i trajanja mišićnog impulsa), 1860. godine Marey predstavlja Akademiji znanosti spigmograf (mjerač pulsa)[9] slijedili su još poboljšani kardiograf, pneumograf i termograf, a s problemima umora pojavljuju se i instrumenti pomoću kojih se borimo protiv entropije u tijelu, kao što su kalorimetar (Rubner, 1889), mjerači umora ergogarf (Mosso, 1891) i aesthesiometar (Griesbach).[10] Na kraju 19. stoljeća izumljena je i prva tehnika nevidljivog prodiranja u tijelo - rentgenske zrake koje prodiru kroz kosti i donose nov pogled na tjelesnu transparentnost i postaju kasnije i predmetom fascinacije avangardnih umjetnika. "The X-Ray Picture about which the Futurists spoke are among the most outstanding space-time examples on the static plane. They give a transparent view of an opaque solid, the outside and inside of the structure. The passion for transparencies is one of the most spectacular features of our time. We might say, with pardonable enthusiasm, that structure becomes transparency and transparency manifests structure."[11] Tijelo postaje opisano i njegova individualnost specificirana: transparentna i strukturirana, kao šarena unutarnja kronologija tjelesnih ritmova kojima rentgenske zrake dodaju još prodirući nevidljivi pogled. Tijelo nije ništa više i ništa manje nego posve rastvoreno kazalište pokreta, za koja nam se čini da ga možemo transparentno fiksirati samo individualnim grafičkim

At the end of the 19th century, the body was increasingly confronted with various mechanisms that interfered with its ways of operation, transformed its muscular mass, rhythm and energy, demanded an adaptation to a new functionality and forms, and essentially influenced the production of bodily images. The body was to face new challenges - those of energy and dynamic engines.

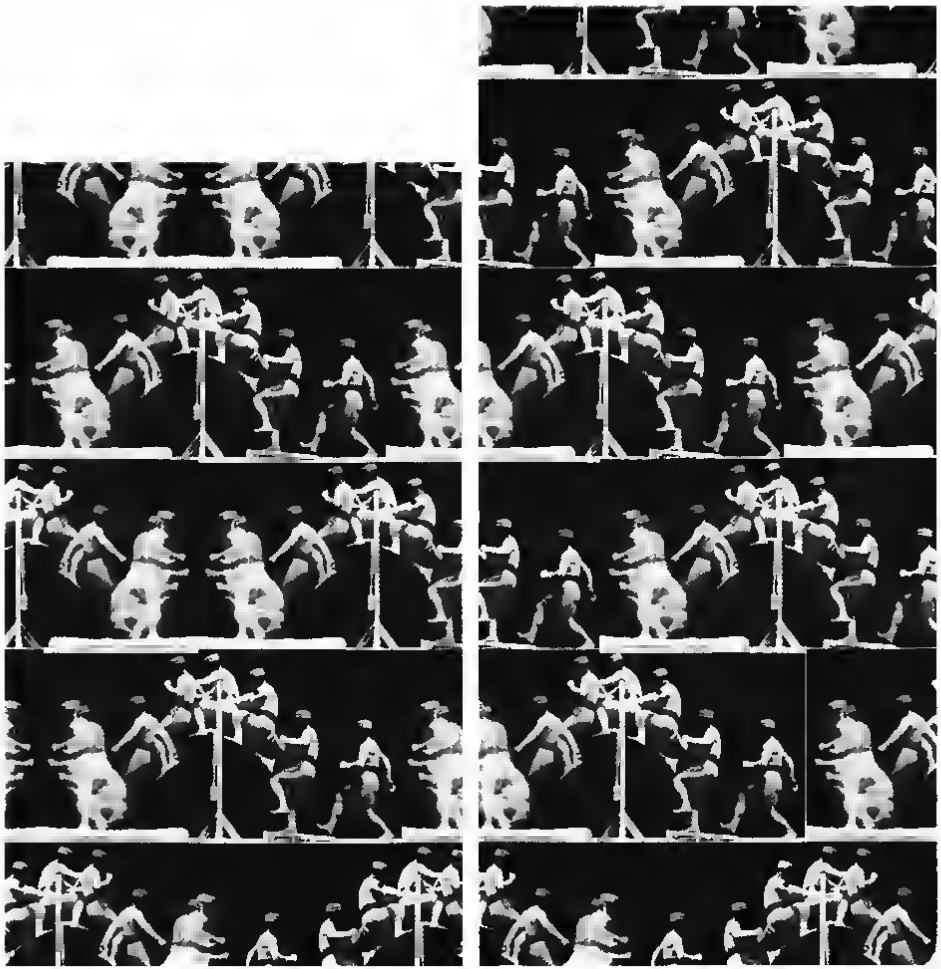
02 Energy or physical electricity was dealt with as early as the enlightenment - in connection with automata, especially in various attempts to define their elusive psyche. However, energy as a proper analogical link between the body and the machine was proposed in the 19th century, with the emergence of new automated industrial machinery and the new view of energy in physics. In 1847, Helmholtz published Die Erhaltung der Kraft (Berlin), and Über die Wechselwirkung der Naturkräfte (Königsberg) in 1854, both works deal with the human engine, which is supposed to have the same features as the industrial one. According to Helmholtz, the only difference between forces of nature, machinery and the human being lies in the application and efficiency of the energy transferred in each case. The body is not viewed as analogous, but as essentially identical to the thermodynamic engine, as the engine, nature and the body are governed by the same laws of physics. The characteristics of organic actions equal those of work in physics and can thus be measured, graphically presented and studied in scientific laboratories. The common metaphor of energy through which the fusion of the machine and the body was achieved, was basically influenced by the discovery of the energy preservation law. After having been discussed by Sadi Carnot, Julius Robert

odnosno rentgenskim spektrom To su dakle pre-dodžbe tijela koje su mnogo bliže suvremenim digitaliziranim i apstrahiranim matricama tijela i sa svojom su (na prvi pogled) statičnom neutralnošću tijela konačno oslobodene toge hijerarhičnosti i moralnosti anatomskih rezova koje su fascinirale prethodnike u prosvjetiteljstvu

"We seem to have been transversing an immense gallery of mechanisms of greatly varied combinations but everything here was mysterious in its immobility The shift from organic structure to dynamics and the "interplay of organs" was a shift to mobility and to "motor functions" [12] Teko o mehanizmima "staroge doba" govori Etienne Julius Marey fizičar fiziolog pionir medicinskih mjerenja kardiolog, avijatičarski pionir student hidraulike i pionir fotografije i filma Marey je pronašao mnogo instrumenata za grafičku deskripciju tijela jer je vjerovao da s tim pripravama može analitički dekomponirati ljudsko kretanje Svojim je pokusima utjecao i na Marcela Duchampa i Henrija Bergsona i teoretičare koji su proučavali radno tijelo kao što je bio npr Frank Gilbreth te začetnike filma [13] U uvjerenju "da animalni organizam nije ništa drukčiji od strojeva, osim što su oni učinkovitiji" [14] Marey je izveo niz pokusa i htio pri tome analizirati pokretnu egzistenciju tijela do najmanjih sitnica utemeljiti ekonomiju pokreta i postaviti neke temeljne zakone kretanja Te je kinetička realnost po Mareyjevu mišljenju temeljno povezana s prostorom i vremenom, štoviše Marey već pokušava mjeriti unutarnje psihološko vrijeme i postaviti mu nekakve zakone, otkriva dakle fluidni tok kojem će uskoro biti posvećena velika pozornost, prije svega unutar Bergsonove filozofije [15] koja koncaptom trajanja (durée) snažno utječe na umjetnike početka 20 stoljeca Važna je činjenica da, unatoč mehanicističkoj preciznosti kojom se Marey prihvaća studija tjelesnog kretanja i njegova odnosa prema vremenu i prostoru njegov objekt više nije mehanicističko (racionalno) pokretno tijelo, već suvremeno energetsko tijelo, kao kinetički tok kojeg Marey pomoću znanstvene erudicije pokušava sistematično izložiti i s kronofotografijom ga (posebnim izlaganjem slika koje mjere i prikazuju kretanje tijela nevidljivo našim očima) i stvarno ubličiti [16] S novom metodom ubličavanja tijela možemo razotkriti kretanje tijela u vremenu i to u onim intervalima nevidljivim golom oku Kronofotografija je bila prvi "mikroskop vremena" i s njezinom pomoći mogla se proučavati pokretnost i učinkovitost tijela analizirati "razvoj i upotrebu mišićne energije u odgoju vojničkoj gimnastici, ručnoj proizvodnji sportu i slično" [17]

Mayer and James Prescott Joule it was again brought up by Helmholtz in 1854 - as the universal principle of all nature [1] According to Kuhn the emergence of this law was primarily influenced by the development of the steamer Natur philosophie and French engineering tradition of the 19th century [2] Not only did the law fill the 19th century with immense enthusiasm and brought about a general trust into headway the fact that energy is always preserved (the change of the energy of a system equals the sum of the applied work and heat) almost grew into an ontological presupposition that matter could never be divided from force Force thus represents the base of all matter its laws can be observed in all mechanical causes also in the functioning of man nature and the body The discovery of energy as the essential element of all experiences organic or inorganic, virtually no longer differentiates between society and nature Society fuses with the image of nature a phanomenon driven by Promethean energy [3]

The laws governing the engine are applied to the human body which, interacting with mechanical structures should be governed by the same laws and production procedures as industrial machines Moreover, machinery brings up the question whether living beings are indeed homeostatic, dependant on themselves on their energy usage and supply [4] Quite logically energy and power became the fundamental scientific syntagms about man in the 19th century The body was electrified and magnetized on a large scale, with the waving and pulsation of its nerve currents deftly measured It was subjected to calculations and tested as to its efficiency, with the discoveries essentially influencing both the theory of the modern working body and new ways of bodily representation As Rabinbach states between 1870 and 1880 the problem of energy preservation in the human body was constantly dealt with in scientific megazines, culminating in the 1887 definition of a living organism as "a machine which, generating heat succumbs to the universal tharmodynamic equivalence" [5] Not only did force and anergy reign the philosophical realm but that of psychology as well This is evident from the psychological



Ništa neprirodno, dakle, ako za talijanske futuriste upravo Mareyjeve slike predstavljaju dokaz nerealnosti nepokretnog tijela, ako 1913. godine Giulio Anton Bragaglia objavljuje knjigu Foto-dinamismo futurista koja se može ubrojiti među najranija djela estetske kronofotografije, isto tako i Umberto Boccacio spominje Mareyja kao onoga koji je spojio koncept prostora s konceptom vremena. Trudeći se pokazati kretanja koja ljudsko oko ne može primjetiti, Marey je, kako tvrdi Rabinbach, ušao u vokabular moderne umjetnosti. U njegovom istraživačkom radu možemo pratiti kako su nova analitika znanosti 19. stoljeća, koncepti termodinamičkog stroja i izmijenjena koncepcija prostora i vremena temeljno promijenili način predstavljanja tijela na znanstvenom, socijalnom i kulturnom planu.[18]

03 Kinetičko tijelo početka 20. stoljeća tako je neposredna predodžba kompleksnog odnosa između tijela i suvremenog energetskog motora koji i temeljno otvara drukčije modele tjelesnog shvaćanja. Upravo u pokretnom, dinamičkom, kinetičkom, reformnom tijelu avangarde i suvremenog plesa možemo naći skoro neodvojivo preplitanje suvremenog inženjeringa, dinamične automatizacije, novog fizikalnog shvaćanja prirode, energije, koncepta prostora i vremena. Tijelo modernog kazališta u 20. stoljeću tako je bitno povezano s konceptom energije i upravo se pomoću toga koncepta dodiruje s jednim drugim suvremenim zahtjevom i željom, željom za apstrakcijom. Ili drugim riječima, duboko u autonomiju avangardnog tijela, koje više nije podređeno ni diktatu figure, ni jezika, ni prostora i vremena, naime, presudno je upisana kinetičnost i skliskost suvremenog motora. Iako nam se na prvi pogled čini (posebno u zahtjevu modernog plesa za prirodnim tijelom) kako smo na početku stoljeća, s brojnim reformama pokreta, apstrakcijom, laganim aerialnim tijelom, odjednom suočeni s jednim oslobađanjem tijela i povratkom njegovoj dinamičnoj i hijerarhijskim zakonom nepodređenoj prirodi, upravo tu u dubinama autonomnog tijela zapravo naletimo na pojam energetskog motora. Tijelo početka 20. stoljeća tako nam može otkriti koliko su duboko povezani koncepti prirodnog i

research and definitions of neurasthenia, moral/physical exhaustion and the omnipresent physical and mental problem of the second half of the 19th century - fatigue, a phenomenon that alluded to a concerning drawback of the body as compared with the idealized efficiency of the engine.[6] The operation and energetic self-regulation of industrial machinery was stated as a kind of model of the universe, which, connecting matter, energy and movement, was interpreted as a reservoir of self-working power. The body, the steamer and the universe are linked by means of an unbreakable chain of energy.[7] It was primarily industrial theorists (Hermann von Helmholtz, Emil du Bois - Reymond, Ernst Haeckel, Wilhelm Ostwald) that combined these theories with those of the working body, economics and the exchange between mechanical and human engines.[8] Such views led to several ground-breaking changes in the imagery of the body and the production of bodily images, reaching deep into the 20th century - also into the avant-garde and several most important movements and theatre reforms of the early 20th century. Like mechanisms, the body was no longer explored and rendered as predictable: it became a body of forces, capable of endless transformation and conversion. It was no longer an antropomorphical body, but a hot and dynamic industrial body, exhibiting the forceful dynamism not alien to the modern concept of the elusiveness of space and time. It turned into a field of invisible forces and invisible kinetics, with its form becoming elusive and devoid of epidermal surface - the border dividing it from the rest of the world. The transparency of the modern body was no longer that of mechanic operativity, but that of elusive structure, invisible flows and pulsating energy. Science (medicine, physics) and art of the second half of the 19th century introduced radical changes in bodily representation. A number of intermediate devices for the observation of the human body were invented, all with the aim to reveal the body's invisible internal movement, rhythm, lines of force and the preservation/loss of energy. To name only a few of such instruments: kimograph for pressure (Ludwig, 1847), miograph for the strength and duration of muscular impulses (Hemholtz, 1849), sphygmograph for pulse (Marey, 1860)[9] followed by improved variants of kardiograph, pneumograph and thermograph. Devised to deal with the problem of fatigue were calorimeter (Rubner, 1889), argograph for measuring muscular fatigue (Mosso, 1891), and aesthesiometer (Griesbach).[10] At the end of the 19th century, the first method

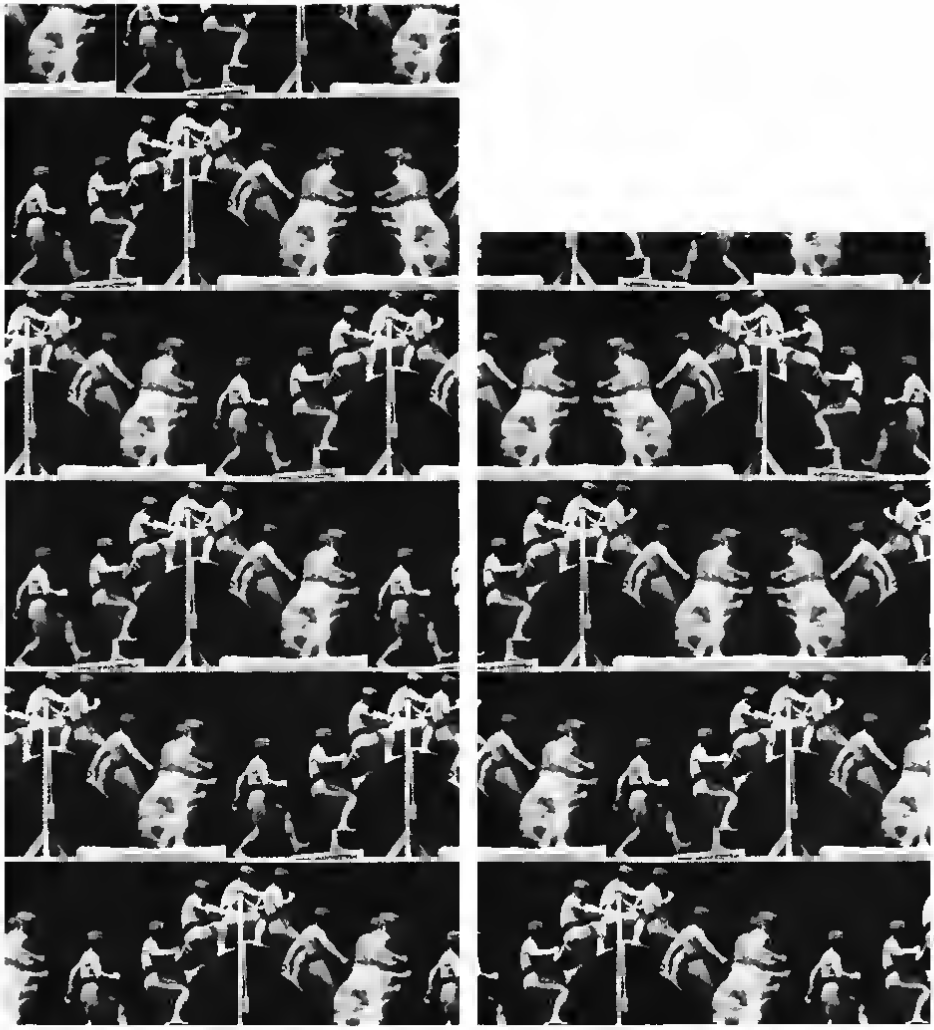
umjetnog i kako je svake tjelesne reprezentacija već svojevrsna produkcija isprepletene povezanosti ta dva pola. Ujedno nam učinkovito otkriva ideološku produkciju koju izvode reforme pokreta u „lagano" tijelo koja je u svojoj podlozi i temeljno povezana s racionalizacijom i operacionalizacijom suvremenih automatiziranih sustava i hijerarhijom energetskog preračunavanja i trošenja.[19]

Ako je reprezentacijski okvir unutar kojega se pojavljuje tijelo u umjetnosti početkom 20. stoljeća određivala energija i njezine brojne manifestacije, danas prevladava jedan drugi model kojega na početku 20. stoljeća, u jednom anegdotalnom zapisu o božićnoj večeri s Norbertom Wienerom nehotice daje engleski pjesnik T. S. Eliot, koji toga oca kibernetike opisuje u jednom svome pismu kao "vegetarian and the lightest eater I have ever seen".[20]

Tu se već zrcali predodžba suvremenog slabog tijela koje je posve drukčije od energetskog tijela moderne i na prvi se pogled čini kao da ga je u cijelosti prožela entropija. Suvremeno slabo tijelo više nije povezano s prirodom, kozmosom i motorima kao u 19. stoljeću, više nije autonomni i istodobno zavisni dio sveopćeg protoka energije i dinamizma. Još i više, kroz čitavo 20. stoljeće možemo polako promatrati svojevrstan nestanak, odnosno entropiju tijela. Od energetske komponente, koja ga još uvijek povezuju s prirodom i čine ga nekim središnjim, posredujućim mjestom između prirode i kulture, između prirodnog i umjetnog, tijelo se 20. stoljeća polako (i s groznim iskustvom groznih vojnih dinamizama) mijenja u kognitivnu, diskurzivnu, binarnu i digitalnu mrežu, u preplet znakova, binarnih kodova i raspršenih digitalnih matrica. U polje koje je, kako tvrdi Elizabeth Grosz, "organically /biologically/naturally incomplete, it is indeterminate, amor-

of invisible penetration into the body was invented: shining through the bone, the rays added a new perspective to the body's transparency and fascinated avant-garde artists. "The X-Ray Picture about which the Futurists spoke are among the most outstanding space-time examples on the static plane. They give a transparent view of an opaque solid, the outside and inside of the structure. The passion for transparencies is one of the most spectacular features of our time. We might say, with pardonable enthusiasm, that structure becomes transparency and transparency manifests structure."[11] The body became describable, specified as to its individuality, transparent, and a diverse inner chronology of its rhythms captured with the invisible, penetrating gaze of X-rays. It became nothing less and nothing more than an utterly exposed theatre of movement, with its transparency capturable by means of individual graphic or rontgen spectra. These images were quite similar to contemporary digitalized and abstract body matrices; their (at first glance) statistic neutrality finally libarated them from the rigid hierarchical and moral admixture in anatomical etchings: the fascination of the enlightenment.

"We seem to have been transversing an immense gallery of mechanisms of greatly varied combinations ... but everything here was mysterious in its immobility. The shift from organic structure to dynamics and the 'interplay of organs' was a shift to mobility and to 'motor functions'."[12] This view towards old age mechanisms was expressed by Etienne Julius Marey, physicist, physiologist, cardiologist, student of hydraulics, and pioneer of medicine measurements, aviation, photography and film. Marey invented a number of instruments for graphic description of the body, believing that human movement could be decomposed by means of them. His experiments influenced Marcel Duchamp, Henry Bergson, theorists of the working body (Frank Gilberth), and film pioneers.[13] Convinced that "animal organisms do not differ from machines, except that the latter are more efficient"[14] Marey carried out a number of experiments in order to analyse the moving substance of the body, and establish the economy and laws of its movement. In Marey's opinion, this kinetic reality was closely linked with that of space and time. More even, Marey already attempted to measure and determine the laws of inner psychological time - the fluid current which was soon to receive wide attention. Bergson's philosophy[15] introduced the concept of duration (duree), essentially influencing the art of the early 20th century. It is important to note that, despite the mecha-nicistic principle that governed Marey's studies of movement and its relation to space and time, the subject of his research no longer was a mechanicistic (rational) moving body, but a modern energetic one - a kinetic flow Marey aimed to decompose



and depict[16] by means of chrono-photography. The new method showed and measured the body's movement in time intervals invisible to the naked eye. Chronophotography could in fact be called a "time microscope", enabling the exploration of the body's mobility and efficiency, as well as the analysis of the "development and use of muscular energy in education, military gymnastics, hand manufacture, sports etc".[17] It is therefore not unusual that Italian futurists considered Marey's images a proof of the unreality of an immovable body, with the method itself employed in Giulio Anton Bragaglia's Fotodinamismo futurista (1913), arguably one of the first works of aesthetic chronophotography. Marey was also praised by Umberto Boccacio - as the man who united the concepts of space and time. According to Rabinbach, in his effort to throw light upon the movement invisible to the human eye, Marey entered the vocabulary of modern art. His scientific work mirrored the way in which new scientific analyses of the 19th century, concepts of thermodynamic machinery, and altered views upon space and time radically changed the bodily representation in scientific, social and cultural fields.[18]

03 The kinetic body of the early 20th century mirrored complex relations between the body and the modern energetic engine. It also initiated a series of new perceptions of the body. The moving, dynamic, kinetic, reformed body of the avant-garde and early contemporary dance, intertwined contemporary engineering, dynamic automatization, and new views of physics upon nature, energy, space and time. The theatrical body of that period was strongly connected with energy. More even, the concept of energy corresponded to another modern demand, that for abstraction. In other words, inscribed deep into the autonomy of the avant-garde body which no longer succumbed to the demands of figure, language, space, and time, were the kinetics and elusiveness of the modern engine. Considering the demand of contemporary dance for a natural body, it may initially seem that, at the beginning of the century with its movement reforms, abstraction, and the lightness of the aerial body, we are suddenly confronted with a liberation of the body and a return to its nature unobnoxious to any kind of dynamic and hierarchical laws. It is actually here, in the depths of an autonomous body, that we collide with the notion of the energy-powered engine. The body of the early 20th century reveals a strong bond between the concepts of the natural and the artificial, as well as the fact that every representation of the body is inevitably a kind of production of the connections between these two poles. At the same time, the body of that time mercilessly reveals the ideological production exerted by the movement reforms upon the "light-weight" body - a concept which, in its very essence, is deeply connected with the rationalization and operationalization of modern automated systems as well as with the hierarchy of energy calculations and utilization.[19] At the beginning of the 20th century, the body's representational frame was heavily influenced by energy and its numerous manifestations. In

phous, a series of uncoordinated potentialities which require social triggering, ordering and long-term administration."[21] Energija je još uvijek metafora (iako skliskog) totaliteta koja nekako čuva odnose između unutra i vani, koja još uvijek ustrajava na (iako rastazljivoj) apidarmi tijela i njegovu kretanju u prostoru, iako je njegovu granicu moguće obuhvatiti samo posredno (raznovrsnim instrumentima). Slabo tijelo matrice i binarne mreže više nije podvrgnuto fizikalnim zakonima, već prije svega administrativnom i socijalnom reguliranju, statistici i binarnim matricama, pa i kognitivnom entuzijazmu. Tu se i prvi puta doista postavlja pitanje njegove granice, spolne, identitetske, socijalne, genetske, reprezentativne. To odvajanje od prirode i motora, gdje je energija još zadnji trag povezanosti, danas tijelo čini duboko problematičnim poljem, ali mu i otvara nebrojene nove mogućnosti za budućnost koja će, htjeli ili ne, morati težiti svojevrsnoj hibridnoj simbiozi s umjetnim. Energija, naime, doista otvara slobodno pokretno i označavajuće tijelo (primjetno u brojnim reformama pokreta, suvremenom plesu, avangardnom kazalištu), a još uvijek isključuje mogućnost svega hibridnoga. Upravo tu je i skrivena totalitarnost toga koncepta koji tijelo reformi pokreta na početku stoljeća prepleće s totalitarnim tijelom ideologije. Danas, kada je energiju zamijenila sveprisutna statistika i binarno kodiranje, mogućnost hibridnoga otvoreni je put, ali zato i problematičnija povezanost s prirodom: tko je naime onaj tko

the present day, however, an entirely different model of the body has prevailed. In the early 20th century, it was referred to by the English poet T.S. Eliot, in an anecdote about his Christmas dinner with Norbert Wiener: he described the father of cybernetics as a "vegetarian and the lightest eater I have ever seen."[20] The quote excellently summons the image of the contemporary body. Strikingly different from the energy-driven body of the modernism, it seems as if taken over by entropy - at least at first sight. It no longer corresponds to the weak modern body connected with nature, engines and the cosmos, nor is it an autonomous and at the same time dependent part of the omnipresent flow of energy and dynamism. Worse even, the entire 20th century displays a gradual disappearance or an entrophy of the body. Once an energy component connected with nature, a central, intermediating point between nature and culture, between the natural and the artificial, the body of the 20th century (also due to the dreadful experience of war dynamisms) is gradually transmuted into a cognitive, discoursive, digital net. It is a conglomerate of signs, binary codes and diffused digital matrixes. A field, as Elisabeth Grosz states: "organically / biologically / naturally incomplete, it is indeterminate, amorphous, a series of unco-ordinated potentialities which require social triggering, ordering and long-term administration."[21] Energy remains a metaphor of an (elusive) totality that somehow manages to preserve the relation between the inside and the outside. The body has retained a (flexible) epidermis and moves in space, although its limits can only be embraced in an indirect fashion (by means of various instruments). The weak body of the matrix and binary codes no longer succumbs to laws of physics, but primarily to administrative and social regulation, statistics and cognitive enthusiasm. For the first time, its limits have been questioned - sexual, social, genetic, those of identity and representation. The body's severing from nature and the engine, with energy remaining the last trace of link with them, has made it a problematic field, opening, however, infinite possibilities for the future - one that will inevitably lead to a specific hybrid symbiosis of the body with the artificial. Energy indeed introduces a free moving and signifying body (movement reforms, contemporary dance, avant-garde theatre), but nevertheless excludes the possibility of hybrids. Interestingly, it is in this aversion to hibridity that the totalitarity of the energy concept comes to light, producing the body of movement reforms at the beginning of the century, energy also intertwined it with the totalitarian body of ideology. Today, when energy has been replaced with the omnipresence of statistics and binary codes, hybrids are indeed a possibility, problematizing, however, our link with nature, who sets boundaries and why are they placed as they are? This will remain the fundamental question pertaining to the body in our contemporary world, and a burning issue whenever we will attempt to deal with the autonomy of the body's energy.

postavlje granice i zašto su granice postavljene tako kako jesu - to će biti temeljno pitanje u suvremenosti, također i temeljno pitanje onda kada ćemo pokušati razmišljati o njegovoj autonomnoj energiji.

* index

1 Radi se o prvom zakonu termodinamike, nakon kojeg je ubrzo slijedio drugi zakon termodinamike, odnosno zakon entropije kojeg bismo površno mogli označiti kao zakon o gubljenju energije |1850 godine formulirao ga je Rudolf Julius Clausius 1822-1888) I Michel Serres i Anson Rabinbach upozoravaju na posljedice drugog zakona termodinamike koji je u svoopći entuzijazam silovitim napretkom unio pesimizam i prijetnju pred "toplinskom smrti svemira" i utjecao na pisce kao što su Oswald Spengler i Friedrich Nietzsche. Serres piše o tome kako je drugi zakon termodinamike šokirao tradicionalni svjet i oblikovao onaj u kojem živimo **2** u Thomas S Kuhn Essential Tension, Selected Studies in Scientific Tradition and Change Chicago 1977, str 66 104 **3** Anson Rabinbach The Human Motor, University of California Press, 1992, str 46 Sila |Der Kraft) je pojam koji možemo pronaći u njemačkoj intelektualnoj tradiciji vec kod Jacoba Bohmeja Fichtea, Herdera i Hegela i počinje se u 19 stoljeću popularno upotrebljavati kao ideja imanentna prirodnim fenomenima priroda se, dakle počinje manifestirati kao jedinstvena sila koja se posve obnavlje Na shvacanje utjece prije svega romantična Naturphilosophie i njezini pojmovi vitalne supstance, neproracunljiva toka itd **4** O homeostaticnosti piše i Lacan Naravno da se ne radi o toma da energija ne postoji vec odavno ali po Lacanovu misljenju ljudi nisu primjetili da postoji ravnoteza izmedu cijene njihove hrane i njihova rada "Nije bilo nikakvog energetskog proracunavanje iskonstavanja robova Moramo imati strojeve da vidimo da ih treba hraniti I više da ih treba i obrazovati A zasto? Jer su skloni tome da ih se izrabljuje I robuje se, ali se o tome ne razmišlja čini nam se prirodnim da se promijene i crknu " u Jacques Lacan Le séminaire livre XVII L envers de la psychanalyse Paris 1990, str 100 Citirano prema Bernhard Siegert "Carnotmaschinen, Zur Genese von Umkehrbarkeit und Wiederholung als Machinensc[redacted]e" u Wunschmaschine Welt[redacted]dung, Springer Verlag Wien 1996 **5** M A Herzen, citirano prema Anson Rabinbach The Human Motor University of California Press, [redacted] 63 **8** Umor je tjelesni [redacted]t drugom zakonu termod[redacted] zakonu o gubitku energij[redacted]sta najvjerojatno ako se prema kraju 19 stoljeca kad je drugi zakon te[redacted]ike temeljito sokirao suv[redacted]jet rada prava opsjednut[redacted]om studije [redacted]ru skol[redacted]ne i stu[redacted]lnogo p[redacted] reform[redacted] pokreta proizast[redacted]o iz uk[redacted]nja posljedic[redacted]g umo[redacted]u znam[redacted]la koja [redacted]m feno[redacted]utjecu [redacted]menu ps[redacted] odnos[redacted] modernih psiholoških bolesti kao sto su neurastenija, anoreksija mentalni umor itd Angelo Mosso koji 1891 godine objavljuje djelo s naslovom La Fatica pronalazi i mjerac umora, s kojim proučava umor kao objektivni fenomen koji ima iste zakone kao zakoni energije Na početku 20 stoljeca susrecemo se i s prvim cjepivom protiv umora antikenotoxinom, kojim njegov izumitelj Wechardt 1909 godine posprica svoju predavaonicu i poslije daje pisati test studentima matematike Kako kaze, rezultati su bili izvanredni Zanimljivo bi naravno bilo promatrati kako se koncept umora razlikuje od suvremene bolesti sindroma kronicnog umora i unutar kojeg konteksta možemo iscitavati i utvrđivati uzroke suvremenih simptoma **7** Anson Rabinbach The Human Motor University of California Press, 1992, str 52 **8** Koliko je taj koncept tijela kao stroja bio raširen dokazuje i analiza Alana Hyde koji se u svojoj knjizi bavi tjelesnim metaforama i njihovim utjecajima na pravnu praksu U amanckoj pravnoj praksi sve do 1912 prevladavala je motafora tijela kao stroja, svi primjeri koji su se na prijelomu stoljeća bavili problemom radnih prava odsteta itd , zahtjeve nisu temeljili na apstraktnim nacelima o slobodi i pravima vec su prvi zahtjevi u korist radnika bili dobijeni upravo shvacanjem radnog tijela kao stroja Na sudu su mogli i pobijediti ako su njihova tijela bila shvacena kao pasivni objekt, kao stroj tom metaforom zapocinje se kasnije govoriti o "apstraktnim" pravima radnika, umoru iscrpljenosti, povredama na redu itd U Allen Hyde Bodies of Law Princeton University Press New Jersey 1997 **9** Uspjehu Mareyevoga spigmografa pomogla je nasretna slučajnost Marey ga je predstavio na dvoru Napoleona III Nekoliko dana kasnije nakon što je Marey primjetio nepravilnosti u pulsu jednoga dvoranina on je umro na spavanju sto je jamcilo Mareyjevu slavu u kraljevskim i politickim krugovima E J Marey je i izumitelj grafičke inskripcije kao dijagnostickog oruđa u medicini **10** Naravno da je pronalasku instrumenata za promatranje tijela doprinijela već prosvjetiteljska medicina iako su ti instrumenti oblikovani unutar drukčijeg pogleda na tijelo Radi se o promatrenju odnosa između tjelesne i duševne supstance, fantazma nevidljive duse koju možemo lovlasteni) odcitati odnosno obilježiti Unutar tijela tako se odčitavaju animalicne pare, mistični duhovi, svojevoljni plinovi, električna pneuma, tokovi animalnog magnetizma koji bi mogli biti i nekakve poluge između djelovanja tijela i duše, odnosno konzekvence univerzalne duše koja je s Mesmerom bila posebno popularna medu aristokracijom koncem 18 stoljeca Medicinski instrumenti 19 stoljeca poviače individualni graf tijela odnosno osobe tjelesnu i životnu liniju djelovanja ocekivanja i ucinkovitosti, ritmicnost tjelesnog kretanja u odnosu prema prostoru i vremenu **11** Lászlo Moholy Nagy, citirano prema Cristine Boyer Cybercities, Visual Perception in the Age of the Electronic Communication, Princeton Arhitectural Press 1996 str 96 **12** Robert Julius Marey "Du mouvement dans les fonctions de la vie" str 22 Citirano prema Anson Rabinbach The Human Motor, University of California Press, 1992 str 91 Ta Mareyjeva izreka malo je nepravedna, posebno ako uzmemo u obzir da je upravo pokret, odnosno promatranje tijela sa stajališta pokrata otvonlo vrata fiziologiji medicinskoj znanosti i utjecalo na predodžbu tijela u prosvjetiteljstvu S Harveyjevim otkncem krvnog optoka upozorava nas Canguilhem pokret postaje taj koji opazamo u tijelu iako je Harvey bio anatom u tijelu nije vidio oblike, vec pokrete Čovjek 17 stoljeća dakle ne vidi mišice, vec njihovo grčenje i njihovo djelovanje Predmat fiziologije je pokret. Pokret je dakle uvijek unutarnje tijelu samo sto u 19 stoljecu radije govorimo o kinetičnosti koja nadilazi kauzalno kretanje i u skladu je sa specifičnom pokretnošcu motora njegovim beskonačnim ponavljanjem kruzenjem i multipliciranim ritmom i sistemskim inženjenringom **13** Prvi grafički opis kretanja tijela mnogo je stanji i pripada Nicolasu Oresmu, biskupu iz Lisieuxa U 14 stoljecu biskup je napisao spis O intenzitetima u kojem promjenu napora i intenziteta tijela pokazuje jednostavnom slikom koja nas podsjeća na podizanje i spustanje cijevi orgulja Oresme pokušava dobiti uvid u prirodu brzine i pospješivanja, a to demonstrira grafickim načinom pisanja O tome piše i Siegfried Giedion Mechanisation Takes Command Oxford University Press New York 1955 **14** Etienne Julius Marey "Du mouvement dans les fonctions de la vie Legons fartes au Collège da France", Paris 1868 Citirano po Anson Rabinbach The Human Motor, University of California Press, 1992 str 90 **15** Marey i Bergson zajedno su studirali na College da France i 1902 godine godinu dana prije nego je Bergson imao svoja znamenita predavanja o vremenskoj svijesti sudjelovali su u grupi koje je istraživala parapsihološke pojave Karaktenstike durše su neprestano mijenjenje i beskonačne promjene, ne postoji duševno stanje identicno samo sa sobom, ali svaki trenutak donosi nešto novo trajanje je dakle neprekinuto stvaranje novoga Prava je realnost za Bergsona tako neprekinuti tok, apsolutna energija stalna aktivnost, opstajanje kreativna revolucija i zivot **16** Marey je jedan od zacetnika filma, slicne pokuse s kronofotografijom izvodi i angloamenčki fotograf Eadweard Muybridge koji objavljuje knjige The Horse in Motion i Attitudes of Animals in Motion kojima je Marey bio jako odusevljen No Muybridge fotografira medusobno odvojene sekvence dok Marey želi doista pokazati tok kretanja **17** E J Marey "La station Physiologique da Paris", str 227 Citirano po ibid , str 104 **18** Rabinbach Mareya obrađuje kao

kivnji prezirenu figuru koja nam može otkriti kako su kulturna i društvena modernost povezane i kako je raspad tradicionalnog načina percepcije povezan s dubokom epistemološkom om koje se najprije pojavljuje unutar prirodnih znanosti. Tu možemo otkriti povezanost znanosti kasnog 19. stoljeća i umjetnosti koja je bila u istraživanjima modernista mnogo prezrena, jer ju je mnogo znanstvenika ograničilo samo na jednu od karakteristika modernističkih tvrdnji - otpor. **19** Izuzetno zanimljivo je proučavati npr. kako je koncept novog rodnog tijela suvremenog plesa povezan s pojmom energije i električna i njezinog načina kretanja, kako se u suvremeni koncept prirodnoga tijela koje je vezano uz politički projekt inskih pokreta naseljava slika suvremene legane mašine. Susan Bordo istražuje tu povezanost između ženskoga tijela i suvremene industrijalizacije i utvrđuje da je produkt toga nosa "the body of unbearable weight". V. Susan Bordo, Unbearable Weight. Feminism, Western Culture and the Body, University of California Press, 1993. **20** 'Eliot's letter to anor Hinkley', January 3rd 1915, in The Letters of T. S. Eliot, vol. I 1898 - 1922, ed. Valerie Eliot, Faber, London, 1988, p. 77. **21** Elizabeth Grosz, Volatile Bodies, Indiana University ss, Bloomington, Indianapolis 1984.

* **1** I am hereby referring to the first law of thermodynamics, which was soon followed by the second one - or the law of entrophy lius Clausius, 1850). The second law of thermodynamics could superficially be denoted as the law of energy loss. Both Michel Serres and Anson Rabinbach deal with emergence of the second law, which marred the omnipresent optimism and brought about the fear of "the thermal death of the universe"; it also influenced writers Oswald Spengler and Friedrich Nietzsche. Similarly, Serres attempts to reveal the consequences the shock of the second law had upon the world, resulting in the rld we live in. **2** Thomas S. Kuhn, Essential Tension, Selected Studies in Scientific Tiedition and Change, Chicago 1977, pp. 66 - 104. **3** Anson Rabinbach, The Human tor, University of California Press, 1992, p. 46. In German intellectual tradition, the notion of force (der Kraft) can be found as early as in Jacob Bohme, Fichte, Hardar d Hegel. In the 19th century, it began to be widely employed as an immanent idea of all natural phenomena: natura thus begins to manifest itself as a unity, a force dergoing constant renewal. Such interpretation was primarily influenced by romantic Naturphilosophie and its notions such as vital substance, unpredictable flow. **4** Homeostatics is also dealt with by Lacan. It is not that energy would not always have existed, according to Lacan, people did not notice that there was a balance twean the price of their food and their working results. "There was no energy calculation in times of slavery. Men has to have machines to observe that they need to fed. More even - that they should be educated. And why? Because they will wear out. Indeed, so would slaves, but that really wasn't an issue, one considered it natural at they would change and conk out." In: Jacques Lacan, La séminaire livre XVII, L'envers de la psychanalyse, Paris 1990, p. 100. Quoted from: Bernherd Siegart: arnotmaschinen, Zur Genese von Umkehrbarkeit und Wiederholung als Machinenschreibweise", in: Wunschmaschine Welterfindung, Springer Verlag, Vienna, 1996. M. A. Herzen, quoted from Anson Rabinbach, The Human Motor, University of California Press, 1992, p. 63. **6** Fatigue is the bodily equivalent of the second law of rmodynamics - that of energy loss. It does not come as a surprise that, in the late 19th century, the world was virtually obsessed with fatigue, studying its impacts n schoolchildren and students. A number of pedagogical and movement reforms sprung from the attempt to abolish the consequences of fatigue. A number of inent works of that time dealt with this problem, influencing modern psychology and the discoveries of modern psychological illnesses: neurasthenia, anorexia, ental fatigue. Angelo Mosso, the author of La Fatica (1891), even invented a device measuring fatigue - approaching the problem as an objective phenomenon with e same laws as those of energy. At the beginning of the 20th century, Wachard invented the first fatigue-antidote - antioxetin. Spraying a classroom with it in 1909, fore an examination of math students, he reported that the results were outstanding. It would, of course, be very interesting to study in what way the fatigue concept that time differs from that of the Chronic Fatigue Syndrome (CFS), and which contexts could be helpful in dealing with similar symptoms in the present day. **7** Anson binbach, The Human Motor, University of California Press, 1992, p. 52. **8** The popularity of men's body as a machine is also demonstrated by Alan Hyde. His book dies of Law deals with body metaphors and their influence upon legal praxis. The metaphor of the body as a machine actually dominated American legal praxis till 12. At the beginning of the 20th century, workers' rights, compensation etc., were not presented in legal cases based upon abstract principles of liberty or rights, the t cases won by workers were based on the working body as a machine. People could win in court with their bodies considered passive objects, like machinery. This etaphor later gave rise to "abstract" workers' rights: fatigue, exhaustion, work injury etc. In: Allan Hyde, Bod[illegible] of Law, Princeton University [illegible] ew Jersey 1997. Th[illegible]cess of Marey's spygmograph was connec[illegible] with a tragic coincidenc[illegible]ting his device at the c[illegible]apoleon III, Marey disc[illegible] regularities in a pulse [illegible] died a f[illegible] later i[illegible] which heavily contrib[illegible]ary's fame in royal and [illegible] circles. E. J. Marey is als[illegible]entor of graphic [illegible]n as a [illegible]ic tool [illegible]ne. **10** [illegible]portant [illegible]ion to t[illegible]ion of [illegible]rumant[illegible]eady that o[illegible] enligh[illegible]medicine, their uments, however, were devised a different view upon the body. Enlightenment studies were focussed upon the relation between bodily and psychic substances - e phantasm of an invisible soul which could be read or detected by those entitled. Governing the human body were animelic vapour, mystic spirits, unpredictable sses, electric pneuma, currents of animal magnetism which could determine the functioning of the body and soul, or result from the universal soul - a concept which, to Messner, was widely popular among the aristocracy of the late 18th century. Medical instruments of the 19th century, however, graphically presented individual dies (or persons), physical and life lines of their functioning, expectation and efficiency, as well as their rhythmic pulsation in relation to space and time. **11** Lázslo oholy Nagy, quoted from Cristine Boyer, Cybercities, Visual Perception in the Age of the Electronic Communication, Princeton Architectural Press, 1996, p. 96. **12** Robert ulius Marey, "Du mouvement dans les fonctions de la vie", p. 22. Quoted from: Anson Rabinbach, The Human Motor, University of California Press, 1992, p. 91. Marey's tement seems rather unjust, especially if one considers the fact that it was movement - or the movement perspective - that opened the door to physiology and medical ance, and influenced bodily images of the enlightenment. As Canguilham states, with Harvey's discovery of blood circulation, it was the movement that became the ubject of physiological studies. Although an anatomist, Harvey did not see the body's form, but its movement. The men of the 17th century did not see the muscle, but contraction - in other words, its effects. Movement has thus always been implemented in the body, except that, in the 19th century, theorists viewed it as a kinetics ich transgressed causal movement - similarly to the specific mobility of the engine and its endless repetition, circulation, and the multiplied rhythm and system ineering. **13** The first graphic description of the body's movement is of a much earlier date, produced by Nicolas Oresme, bishop of Lisieux. In the 14th century, he te a tract On Intensities: the variations of the body's exertions and intensity are shown in a simple picture which reminds of the elevation and lowering of organ pipes esme attempted to gain insight into the nature of speed and acceleration, demonstrating them by means of graphic writing. Also dealt with in: Siegfried Giedion hanisation Takes Command, Oxford University Press, New York 1955. **14** Etienne Julius Marey, "Du mouvement dans les fonctions de la vie. Legons faites au College France", Paris 1868. Quoted from: Anson Rabinbach, The Human Motor, University of California Press, 1992, p. 90. **15** Marey and Bergson studied together at the llège de France in 1902, a year before Bergson produced his eminent lectures on the consciesnes of time, the two worked together. In a group that explored epsychological phenomena. Durée is characterised by endless changing. A mental state can thus not be identical with itself, with every moment bringing something Duration is thus an endless creation of new things. According to Bergson, reality is an endless current, absolute energy, permanent activity, creative evolution, and **16** Marey is also a film beginner. Similar experiments with chronophotography were carried out by the American photographer Eadweard Muybridge. Marey was inated by Muybridge's books The Horse in Motion and Attitudes of Animals in Motion. Muybridge, however, was bent on photographing separate sequences, and arey on the flow of movement. **17** E. J. Marey, "La station Physiologique de Paris", p. 227. Quoted from: ibid., p. 104. **18** Rabinbach presents Marey as a historical ure unjustly overlooked, he was capable of shedding light upon the connection between cultural and social realities, and upon the fact that the downfall of traditional rception resulted in a deep epistemological crisis first evident in natural sciences. He enables us to discover a connection between the science and art of the 19th ntury - one that the explorations of modernity have often overlooked, as they were limited to the most evident feature of modernist propositions - that of rebellion. It is very interesting to study the way the concept of the natural body in contemporary dance is connected with the notions of energy and electricity and their ways movement, and how the contemporary concept of the natural body (connected with the political project of the feminist movement), is gradually settled by the imagery contemporary light-weight machinery. Dealing with the connection of the female body and modern industrialisation, Susan Bordo states that the product of this relation "the body of unbearable weight". In: Susan Bordo, Unbearable Weight, Feminism, Western Culture and the Body, University of California Press, 1993. **20** "Eliot's letter Eleanor Hinkley", January 3rd 1915, in The Letters of T. S. Eliot, vol. I 1898 - 1922, ed. Valerie Eliot, Faber, London, 1988, p. 77. **21** Elizabeth Grosz, Volatile Bodies, diane University Press, Bloomington, Indianapolis 1984.

* index

1 Devedesete se čine siromašnim jer su nas osamdesete u brzom tempu i maniri "never enough" razmazile **2** U primjeru vece proizvodnje sličnih posrednika ako bi došli u situaciju kad gledatelj istovrijedno poseže na poligon, naravno da se pitamo zašto bi morali u kazalište kad to možemo činiti od bilo kuda, npr s dodatnim eye-track naočalama sa zaslonima u 3D tehnologiji **3** Overtumment/Nuclear Body Davide Grassi, premijera Lepota Ekstrema II, ožujak 1999 projekt jednog od autora Brainscora najavljuje "osobne avatare" - skeniranje tijela i vizualizaciju skupljenih podataka u digitalnom entitetu koji je nova "samostalna" cjelina u virtualnoj okolini napunjena svim bio-osobinama umjetnika, više u "Estetsko telo" - Maska jesen 1999 **4** Hitrost osvoboditve, Paul Virilio, Zbirka Koda, ŠOU Ljubljana, 1996 str 119 **5** Cyborgs, Agents, and Transhumanists Barbara Becker, Leonardo Special Issue Eight New York Digital Salon 2000, str 364 *** 1 The nineties seem poor because the eighties had spoiled us with their fast rhythm "never enough" manner 2 In an example of larger production of similar mediators, in case we came into a situation when a viewer reaches into the polygon on an equal footing, we are naturally asking why go to the theater when we could do that from anywhare, a.g. with additional eye-track glasses with a screen in 3D technology 3 Overturnment/Nuclear Body, Davide Grassi, premiare of Lepota Ekstrem II, March 1999 a project of one of the authors of Brainscore announces "personal avatars" - scanning the body and visualization of the compiled data in digital entity that is a new "independent" whole in virtual surroundings, filled with all bio-characteristics of the artist; more in "Estetsko telo" - Maska, autumn 1999 4 Hitrost osvoboditve, Paul Virilio, Collection Koda, ŠOU Ljubljana, 1996, p 119 5 Cyborgs, Agents, and Transhumanists, Barbara Becker, Leonardo Special Issue Eight New York Digital Salon, 2000, p 364.**

ta djela crpe kapital devedesetih. Ostavština devedesetih koje svoje grane uspijeva pružiti preko milenijskog zida heterogena je unatoč prividnoj siromašnosti[1]. Pod ostavštinom podrazumijevam prije svega nadilaženje prezentacijskih standarda (protokola uprizorivanja spektakla) koji se iskazuju u tri međusobno povezana polja.

-Društveni angažman-

Prvo je polje društvenoga angažmana umjetnosti. U prvoj polovici devedesetih nastupa deficit upravo toga, nostalgičari govore o ispražnjenju i tako smo, barem u drugoj polovici, svjedoci oživljavanja avangardističkih metoda posezanja (i crpljenja) umjetnosti u društveno tkivo koje se najznakovitije manifestira u situacionističkim intervencijama. Drugi način teritoriranja umjetnosti i njezine društvene tkiva, koje ponovo dobiva na težini, jest direktno zbližavanje identifikacije umjetnosti s kulturom (društvenim). Prije svega, ovo drugo otvara među konzumentima umjetnosti i teoretičarima pitanja o ciljevima, načinu percepcije i novom statusa suvremene umjetnosti. Novi multimedijski oblici stvaranja i uprizorivanja spojeni su s novim medijskim tehnologijama i čak ik razvijaju, brišu žanrovske podjele, mijenjaju način konzumiranja umjetnosti i stvaraju nove načine percepcije, a time i nove oblike komuniciranja i druženja. Angažiranjem u sferi tehnološkaga razvoja pokreću temeljna civilizacijska pitanja društvenih strategija sudbine društvenoga.

-Tjelesno-

Drugo polje na koje se usredotočuje umjetnost devedesetih i pokazuje nastavke u novi milenij jest raspravljanje o tijelu i tjelesnosti. Umjetnost i prateće teorije aktualiziraju tijelo pomoću registra metode i spoznaje kulturnih previranja iz šezdesetih, body art ponovno postaje trend. Motiv "tjelesnik istraživanja" možemo tražiti u širem polju društvenoga. Emancipacijski procesi, koji obilježavaju "veliki prosvjetiteljski projekt", vodili su od velikih korpusa identifikacija (spol, stalež, narod) prema manjima i sačinili su društvo u emancipatorskoj maniri do iskodišna, elementarne točke na kojoj se nalazimo kada ostajemo jedino sami sebi, protiv svih, oslobađajući sami sebe. Najplodnija asocijacija na ovom mjestu jest Descartesova poza potpune sapse. U potrebi za prevrednovanjem odnosa i naše društvene pozicije jedina je čvrsta i sigurna naše tijelo, zato je ono i iskodište i predmet novih vrijednosnih i estetskih sustava.

-Tehnologija-

Napori ponovne aktualizacije "tjelesne umjetnosti" nužno uključuju element tehnologije i pitaju se o sudbini našeg fizičkog postojanja u vremenu "nefizičkih okolina", odnosno o supostojanju s našim tehnološkim protezama i nadomjescima. I to je treće važno polje obrade koje nadilazi okvire trenutne fascinacije i zato ostaje u središtu i danas. Odgovor budućnosti treba sigurno tražiti u razvoju novih tehnologija. I kopije je suvremene umjetnosti onome uperenu.

-Operateri sjede pred velikim projekcijskim platnom-

i između operatera i projekcije koja izlazi iz platna prema nama mnogo je tehnologije. Operateri su kreatori (kao kod lutaka animateri), pravi akteri predstave su avatari – digitalne lutke u svijetu virtualne okoline. Ersinscore je sustav za bestjelesnu komunikaciju. Operateri komuniciraju preko avatara, svi operaterovi ekstremiteti miruju, tome pripomažu posebno za tu prigodu

appearing belong to the 20th or 21st century, will be given after some time has passed, but it is a fact that these works are absorbing the property of the nineties. The legacy of the nineties, that has managed to reach its branches over the millennium wall, is heterogeneous in spite of its seeming poverty.[1] Under legacy we understand above all the outgrowing of presentation standards (the spectacular protocol staging) manifested in three mutually interconnected fields.

-Social engagement-

First there is a field of social engagement in art. In the first half of the nineties a deficit is properly here, the nostalgic people are talking about discharging, thus at least in the second half of the nineties we are witnessing the revival of event-garde methods of reaching (and absorbing) art into social tissue which is shown mostly by interventions into a situation. The second way of relating art and its social tissue gaining on weight once again, is a direct approach - identification of art with culture (social). First of all the latter puts the question to art consumers and theoreticians about the aims, the manner of perception and the new states of contemporary art. New multimedia terms of creating and staging are closely connected with new media technologies, they are even developing them, they keep eradicating genre divisions, changing the ways of art consuming and creating new perception manners, and through that new forms of communication and socializing as well. By engaging in the sphere of technological development they initiate the basic civilization issues about social strategies - the destiny of the social.

-The corporeal-

The second field in which the art of the nineties is concentrating and continuing in the new millennium is the discussion about the body and the corporeity. The art and its accompanying theory actualize the body by a whole register of methods and by comprehension of cultural turmoil out of the sixties, kaby art is in vogue again. We can look for the motive of "body exploration" in the broader field of the social. The emancipation processes that feature the "great enlightening project" have lead from large identification corpussa (sex, social class, nation) towards the smaller ones and dissected the society in an emancipated manner up to its elementary starting point, where we remain to ourselves, liberated, against everybody else. The most fruitful association of this point is Descartes' poise of complete incredulity. In need of reevaluating our social position, only our body is firm and safe, it is therefore the starting point and the subject of new evaluation and aesthetic systems.

-Technology-

The efforts for a renewed actualization of "body art" necessarily comprise the element of technology putting the question of the destiny of our physical existence at the time of "nonphysical surroundings", i.e. of the coexistence with our technological prostheses and substitutes. And this is the third important field of elaboration which surpasses the framework of a momentary fascination and that is why it remains in the center even today. The answer of the future must certainly be looked for within the development of new technologies. The spear of contemporary art is aiming in that direction.

-Operators sitting in front of a large projection canvas-

Between the operators and the projection coming towards us from the canvas there is plenty of technology. The operators are creators (like the masters of puppets), the true protagonists of the performance are "avatars" - digital puppets in the world of virtual surroundings. "Ersinscore" is a system of non corporeal communication. Operators communicate through the avatars, all extremities of each operator are quiet, supported by a chair specially designed for that purpose, similar to those at the dentist's. The fixation of the operator into the medical chair reminds us of body-art performances, convinces us

operaterovi [illegible] nepravljeni stolci, slični onima kod zubara. Učvršćenost operatera u medicinski etalac podsjeća nas na performanse kody arta, uvjerava nas (kao u mađioničarskoj predstavi) da se operateri doista ne pomiču. A mirovanje ovdje nije trik, ovjet je koji opereteru omogućava oskranost, potrekna je stopostotna koncentracija. Avatar koji koravi u kompjutorskoj okolini čeka na naradbu, a ona se pokreće pomoću točno odredenog djelovanja mozga. Izbor naredki ("traženje po nizovima karakteristike") vrši se usmjeravanjem žarišta pogleda u odredenu tocku na radnoj konzoli. Koordinate pogleda slijedi kamera koja ih u sustavu "praćenje očiju" (eye tracking) pranosi u kompjuter, pomak pogleda u koordinatnom sastave radne konzole u kompjuteru uzrokuje preskakanje iz registre u registar. Premjena mozdanih valova, koju bilježi uradaj za EEG (elektrode selljopljene na glave koje opažaju valove uzrakovane radom mozga), znači drugi niz naradki, uz običajno potvrdivanje odreduje i karakteristike izakranih objekata, niz osobina crpi se iz unaprijed pripremljenih atributa (boja, teksture, izraz, svak). Izlazna slika, stereoefekt postignut priredenom dvostrukom videoprajekcijom (za svako oko posebno, pod odredenim kutom) i polarizacijskim 3D naočalama, te temo primjerana surround zvučna oprema, elementi su uprizorenja koji posjetitelju pomažu pri uranjanju u virtualnu okolinu komunikacijskogo poligona, na dvorište avatara. A to dvorište komunikacijski poligon jest i peruka Grainscora. Sadi se o tehno-urbanističkom pitanju. Uz sve brige koje nam pobuduje nesigurna budućnost, koda se čini da je naša sudkina u rukama završene tehnologije u pohodu, moramo priznati da najviše razvojnih tendencija, kojima se ponekad demokratički mirno suprotstavljamo, uopće ne poznajemo. U primjeru ekologije tehno okoline (kiberprostora) tako je prvi korak tehnourbanista (u našem slučaju ekipe Brainscora) da se ljudi upoznaju s kiberprostorom. Ključni napor i problematika koju pruza Grainscore nije uvedenje avatara i virtualnog okoliša na kazališnu pozornicu. Poligon Grainscora je zbog pravocrtnosti komunikacije, koja za oda teče na relaciji korisnik (operater) računalo (VE), imanentno lefiman i isključuje tracego gledatelja, odnosno svodi ga na nesktivnog promatrača koji u dogadanje još ne poseže [2] Avatari u temo smislu nemaju posebnih ambicija za osvajanjem kazališnik pozornica, odnosno kazališta kakvo poznajemo. Niti ambicija as prihvaćanjem klasičnik kazališnik pratokola uprizorenja, koda je "nuklearno tijelo"[3] otišlo (transcendetirale) kroz simboličnu zjenicu oka, nije otišlo u drugi svijet da bi pronašlo stari, da bi se ponašalo po istim pravilima kao što se ponašaju tijela kojima vladaju posljedice gravitacyskog sakona. Prisutnost operatera na prizorištu to potvrduje, za praćenje dogadaja u VE okolišu nevažni su i čak smetaju - sve nas to vodi tome da perfermans razumijemo kao demonstraciju sustava za bestjelesnu komunikaciju i Grainscore komunikacijskog poligona u obliku koji nam se nudi u ovoj početnoj prototipskoj fazi. Koncept koji nosi projekt graden je na potencijalu izgradenom i u okvirima body arta devedesetik npr. ne Stelercovoj teoriji suvišnoga opsolelnog tijela. Implantancija prijenos tehnologije u tijelo, kako ga najavljuje npr. P. Virilio, i kako ga on sami prakticira Stelerc, uistinu je "tendencija oblikovanja" u industriji komunikacijskih strojeva ovdje i sada "interaktivnost proizvodi razgradnju tijela", kaže Virilio[4]. Iz te izjave možemo naslutiti važnost angažirane umjetnosti koje se kovi problematikom i estetikom tijela, također i sašto upietanost u tehnološke tendencije. Opjevani par "duša i tijelo" nikada nije bio bliže trenutku kod će se moći konačne razdvojiti i zaživjeti osmostalno, svaki svoj život. Oslobodanje koje postižemo pospješeni u "brzinu oslobodanja" pobjeda je čovjeka nad prirodom i oslobadanje od fizičkih zakona majke zemlje, oslobodenje je duša od tijela. Konačnu podjelu moći ćemo ubrojiti u trijumf napora kršćanske crkve koje je odgojila našu civilizaciju u svetom poštivanju te suprotnosti.

(like in a magician's show) that the operators actually do not move. And being still is not a trick here, it is a condition enabling the operator's presence of mind, as a 100% concentration is necessary. The avatar dwelling among the computers, is waiting for an order, and the order is being started by means of an exactly determined brain activity. The choice of orders ("search across a series of characteristics") is performed by directing the view focus into a precise point on the working console. The view coordinates are followed by a camera that enters them in the computer through an "eye tracking" system, a move of the view in the coordinate system of the working console causes the leaping from one registar to the other in the computer. The changing of brain waves noted by the EEG equipment (electrodes sticking on the head and registering the waves caused by the brain working), means another series of orders, which also determines the characteristics of chosen objects and a number of properties is drawn from previously prepared attributes (color, texture, expression, sound). The picture coming out, a stereo effect achieved by a prepared double video projection (separately for each eye, with a determined angle) and by polarisation of the 3D glasses with a suitable surrounding sound equipment are staging elements helping the visitor to emerge in the virtual surroundings of a communicational polygon, into the yard of the avatar. And that yard - the communicational polygon is the message of Grainscore. It is a tech urban issue. Next to all the worries about our uncertain future, when our fate seems to be in hands of completed technology visiting us, we must admit that we are not familiar at all with most of the developing tendencies, with those we are sometimes fighting in a democratically quiet manner. The example of tech-surroundings ecology (cyberoetic space) the first step of tech-urban (in our case it is the Grainscore staff) is to get the people acquainted with the cyberspace. The key effort and the problematic offered by Grainscore is not an introduction of avatar and virtual surroundings onto the theater stage. The Grainscore polygon, because of direct communication still moving in the direction user (operator) - computer (VE) is imminently intimate and excluding the third person - the viewer, or rather it is reducing him to an inactive spectator still not reacking into the happening.[2] The avatars in that sense have no special ambition of conquering the theater stages, i.e. the theater we know. Neither do they have ambitions of accepting the theatrical protocol staging. When the "nuclear body"[3] left (transcended) through the symbolic eye pupil, it did not go into the other world in order to find the old one, in order to behave according to those rules that govern the bodies ruled by the law of gravitaty. The presence of the operator on the scene confirms that, for following the events in VE surroundings they are unimportant or even disturbing - it is all leading to the point that a performance should be understood as a demonstration of a system for communication without a body and Grainscore communication polygon in a form offered to us in that beginning - prototype phase. The concept carrying the project is based on the constructed potential and within the framework of the body-art of the nineties - i.e. on the theory of the superficial - obsolete body by Stelerc. The implantation - the transfer of technology into the body, as announced by P. Virilio, and as Stelarc has practiced it on himself, is truly the "tendency of formation" in the industry of communication machines here and now. "Inter-activity produces the wrecking of the body", as Virilio puts it.[4] From this statement we can anticipate the importance of engaged art dealing with the problems and the estketics of the body, and also why there is interference in technological tendencies. The glorified couple "soul and body" has never been nearer to the moment when it would finally be able to separate and live independently, each its own life. The liberation we achieve, being helped towards the "speed of liberation", is the victory of man over nature and the liberation from the physical laws of Mother Earth, the liberation of the soul from the body. We will be able to include the final separation within the triumph of the efforts of the Christian church that has educated our civilization in holy reverence of that contrast.

-Tjelesno?-

Ako interaktivno dosta proizvodi razgradnju tijela moramo se ponovno upitati o postavljanju i usmjerenosti novih tehno umjetnosti u sferi tjelesne problematike. Na pitanje je li ulsinu tijelo ontološko ishodište i središte odrađene umjetničke akcije morali bismo odgovarati u slučaju svakog konkretnog primjera posebno. Treba priznati da je unošenjem tehnoloških medija u proces nastajanja umjetnine, prije uvoga u akt prezentacije, mnogo toga promijenjeno. Tekne oruda svakako omogućavaju veću protočnost između svijeta ideja (potencijalnog) i svijeta materija (ostvarenog). Iako je same materijalnost takvog "materijalnog ostvaranja" upitna, odnosno sporna. Radi se o fluidnim i nepostojanim medijima koji su u svojim elementarnim agregatnim stanjima prilično drukčiji od klasičnih, zato trebaju novi ključ razumijevanja materijalnik (prostornik i vremenskih) dimenzija. "U komuniciranju sa svijetom kroz tehnologiju ili preko medija pokušavamo izbjeći opažanje otpora njegove tvrde (bolne) materijalnosti"[5]. čini se kao da su tekniko manipuliranja svijetom preko posredniko povećale moć subjekta. Ipak, u virtualnom svijete ne izbjegavamo samo fizičnost materijalnog svijete. Izbjegavamo i tjelesnost suhomunihatora te naravno, izbjegavamo i vlastite fizičnosti. Sve te donosi važne socijalne posljedice. iako se ovoga puta ograničavamo na pomaho na perciptivnoj razini. Izolacija, odnosno apstrahiranje takozvanik vanjskih fizikalnih utjecaja, omogućava veću senzibilnost za unutarnje osjećaje, kontemplaciju i usredstočenost na intencionalnost za "objekte drukčijeg reda". Da je fizično tijelo u procesu tehno-stvaranja zapostavljeno na strani stvaraoca, teško bismo rekli, ne radi se o tjelesne spontanim akcijama, energetskim umetcima kakvim smo svjedočimo kod nastupa glumca koji stoji pred nama u svoj svojoj tjelesnosti. U slučaju sustava Grainscore tehnologija nam izrazito precizno definira umetnik performara. "brainmastar" sustav koji bilježi moždane valove, prije predstave je kalibriran i osme probijanje određene frekvencijske granice pokreće akcije u računalu, tako nam je odmah jasno kakav je udio performerove aktivnosti. Ako je u kontekste klasičnega kazališta energija sporan i labav pojam, u našem je slučaju čitava vrijeme točne locirana i mjerena. Ali svejedno možemo reći da uvođenje posredniho između ahtora i primatelje znači gubitak nekog "elementarnog energetskoga kontakta". Na strani primatelja dolazi do pomaka u suprotnom smjera jer su suvremene tehnologije usmjerene što kvalitetnijoj, uvjerljivoj i cjelovitijoj produkciji opažajnih efekata. Oni prodiru u naše osjetila na sve moguće načine i pokušaju nas ispuniti i prije svega uvjeriti u vlastito opipljivost (virtualnu tjelesnost). Treba utvrditi da je subjekt oslobođen od utjecaja prirode zapao u novu vrstu ovisnosti, ovisnost o tehnologiji. Implantirana oruđa ergonomskija su od ergonomskih. Naše komunikacijske prateze neprimjetne se sale iz ruku na glavu, održavaju nas mobilnima i aerodinamičnima skrivaju se ušivene u odjeću, ubrzo stapa mogla bi već biti implantast koji me npr. veže direktno na neposredni prijenos s tokijske burze doh sam na jutarnjem joggingu. Od Aristotela nadalje vrijedilo je da je materija zapreka koja stoji na putu do izvedbe ideje. U nematerijalnoj okolini VR zapreka postaje uzak izbor (nepluralnost) označitelja okoline. Tehnologija koja se razvija za našu svakodnevnu uporabu nudi ograničen registar modela o "instantnim" aplikacijama i time ograničava načine upotrebe novih tehnologija. Na toj točki važne intervenira umjetnost. Grainscore nam ne nudi najugodniju okolinu, okolina koja se "pruža" iz ploha spartanski je skromna, ali je spasonosna jer nije konačna, otvara, nudi za promišljanje i problematizira, umjesto da nudi još jedno zaključenu i dovršenu aplikaciju.

-The corporeal ?-

If the inter-active really produces the wrecking of the body we must again ask the question about the establishment and the orientation of new tech arts in the sphere of corporeal problems. We should in each particular example separately answer the qusation about whether the body really is the ontological origin and a center of a certain artistic action. It must be admitted that a lot has changed by introducing the technological media into the process of artistic creation and first of all into the act of its presentation. The tech tools by all means enable greater flow rate between the world of ideas (the potential) and the world of the matter (the realized). Although the materiality itself of such a "material creation" is questionable, or rather disputable. They are fluid and unstable media, in their elementary physical conditions rather different from the classical ones, thus needing a new key for understanding their material (space and time) dimensions. "In communicating with the world through technology or through the media we are trying to avoid noticing the resistance of its hard (painful) materialism"[5]: it seems that the techniques of manipulating the world through the mediators have increased the power of the subject. Yet, in the virtual world we are not avoiding only the physicality of the material world, we are also avoiding our own physicality. All this is bringing important social consequences, though this time we are limited to movements on the perceptive level. Isolation or leaving out the so-called external physical influence enables better sensibility for internal feelings, contemplation and concentration on the intentional for the "objects of different order." The physical body is neglected on the part of the creator in the process of tech creation; we could hardly say they are not spontaneous actions or energetic interventions that we witness when actors are standing in front of us in their corporeal form. In case of the Grainscore system technology very precisely defines the intervention of the performer, the "brainmaster" system registering brain waves has been set into a caliber before the performance and only the breaking of a certain frequency limit moves the actions in the computer, so it is immediately clear what the participation of a performer's activity may be. If in the context of classical theater energy is a controversial and loose notion, in our case it is located and precisely measured all the time. However one can say that introducing a mediator between the actor and the receiver means less of some "elementary energetic contact." On the receiver's side there is a move in the opposite direction, because the contemporary technologies are directed towards a better, more convincing and more complete production of perceivable effects. They attack our sensas in all possible ways and try to fill us and above all, convince us about their own tangibility (virtual physicality). It has to be determined that the subject, freed from the influence of nature, has been trapped by a different sort of dependence, the dependence of technology. The implanted tools are more ergonomic than the ergonomic ones. Our communicational prostheses are moving from the arms into the head without ser noticing it, they keep us mobile and aerodynamic - they are hidden, sewe into our clothes and the next phase might already be an implant so as to connect me directly with the transmission of Tokyo's stock market while I am busy with my morning jogging. From Aristotle's time onwards it has been a valid truth that matter is an obstacle on the way of materializing an idea. In non-material surroundings a VR obstacle becomes a narrow choice (non-plurality) of the surroundings indicator. The technology developing for our everyday use is offering a limited choice of models with "instant" applications, thus limiting the manners of using new technologies. At this point art is significantly intervening. Grainscore is not offering us the most comfortable surroundings, the surroundings "reaching" us from the screen is modest in a Spartan way, but it is beneficial as it is not final, it is offering consideration and problem solving, instead of giving one more concluded and finished application

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zakon i energija interesa
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* literatura
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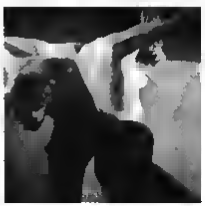
1 3 *Krava Licario Sveta Oppiano / Cow Licario Sacred Oppiano*, **rež / dir Alexey Taren, kor / chor Aleksandra Janeva, Pravdan Devlahovic, Nikolina Bujas Jelena Vukmi**
4 6 "50%" rež / dir Nataša Lušetić



nji sveobuhvatni teore- teatra, Denis Diderot, u spisu o pjesničkom umi- postulira jedan zakon koji pregnantnost situaci- svjetuje pregnantni trenu- daje smisao događaju i ra jedinstvo prizora u oru izvedbe Riječ je o energija i interesa

je riječ o čitanju Diderot- djela, ne smijemo olako iti njegov obrat sa ičnog "što" na izve- "kako' Izvedbeno "kako" samo pitanje strukture nja u kazališnoj pred- Svaka predstava sači je od multipliciranih daja koji duboko prozi

cijelo tkivo "praznog a" (Brook) Pitanje " javlja se u Diderota i planu glumčeve izvedbe razliku od brojnih dota- ih teorija koje su pro- ale načine senzibilisti- odgovaranja na stimu- drame Diderot se anga- u obučavanju glumca i

nju njegove spremnosti izvedbu "Jer obuhvatiti u jednu ulogu, u njoj raspoediti ono što je jetle i tamno ono što je i slabo biti podjednako i u mirnim i uzbuđenim ucima, biti raznovrstan u inostima a harmoničan instven u cjelini, i stvoriti

i određeni i postojani m deklamacije koja ide tle da pokriva i poneke stiaeosti pjesnika to je la glave koja je hladna le dubokog rasuđivanja, nrednog ukusa, naprnih dija dugog iskustva i bično jakog pamćenja " iderot 92)

Iz ovoga možemo izvući dvije, Diderotu bitne, osi koordinatnog sustava izvedbe mišljenje i rad Dakle, gluma kao utjelovljenje misli i pripremni rad na stjecanju vjestine "Što" i "kako" Interes i energija Kreniimo od kraja Eugenio Barba, jos jedan teoretičar čiji je cilj sveobuhvatna teorija teatra, posvetio je desta pažnje problemu

energije Pojam energije, kako ga koristi i konstruira Barba, čini se neoperabilnim u analitickoj teoriji teatra jer "energija znaci istovremeno sve i nista " (Milohnic, 22) Medutim pojem "energija" kako ga Barba pokušava dovesti na vidjelo u svojoj knjizi "The Paper Canoe", gdje i sam upozorava na njegovu intlatornost drugačije je

konstruiran Barba ne traga za izvorištem energije u psihologizacijskom smislu, njega ne zanima libidinalni karakter energije. Ono što Barba pokušava učiniti tim pojmom isto je što Diderot pokušava učiniti pojmom idealnog modela-otvoriti mogucnost imaginativnog misljenja o/u procesu rada u teatru tehnologiji teatra "Za

izvodaca energija je kako Ne što " (Barba 1995 50) U tom tako, naći ce se više tih što- "Kako se kretati Kako ostati nepokretan Kako učiniti svoju prisutnost vidljivom i kako je pretvoriti u scensku prisutnost pa tako i izraz Kako učiniti nevidljivo vidljivim nitam misli " (Barba 1995 50) Medutim to kako nije samo stvar naučenog pona-

šanja ili tehničkog rješavanja problema, nego proizvodnje poesisa Izvodač u sebi uvijek nalazi neko (ne)što koje se ili psihologizacijski modelira ili tizicki tretira U slucaju psihologizacije to ce se nazivati sebstvo, a u slucaju tjelesnog izraza energija

Da bi na energiju mogli racunati, moramo je prve imati dakle ona

je vec u postavi (Heidegger) Barba izvlači paralelu izmedu energije i dalekoistočnog pojma kung-fu Medu ostalim on pod tim podrazumijeva i "nezamjetljivo nesto čime se upravlja i na što se djeloje vježbama oblikovanjem pokreta uzorcima ponašanja ili točno utvrdenim partiterama djelovanja " (Barba 1995, 51)

Takvo "nezamjetljivo nesto" jest i energija izvodača, a imati je znači izvaci načina da se ojeme upravlja, da je se iskoristi, da je se kanalizira i izrazi, da joj se da vanjska pojavnost, da je se učini jasnom Ali sve dok je ne pocneme oslobadati o njoj možemo govoriti samo kao o potencijalnoj energiji Kad Barba tvrdi da energija implicira "razliku potencijala" (Barba 1995, 55), takav tizikalni vokabular doima se prenapregnutim Razliku potencijala nalazi izmedu intencije i djelovanja Medutim ta razlika ne "proizvodi" energiju nego je upravo locira na njenom mjestima akumulacije Potencijalnost intencije i potencijalnost djelovanja jesu ono što ce energiju

osloboditi u dogadaju Ali to mjesto aapetosti, taj procijep izmedu intencije i djelovanja ispunjen vježbama kojima se procijep manipulira jest mjesto tehnike Preciznije receno, ono što se izvana doima radom na tijelu ili na glasu, jest zapravo jedan unutrnji rad rad na izvjesnom unutrašnjem pretoku- sustavu brana i ispusta kanala i

polja kojima teče "nezamjetljivo nešto" misljena moc da se izvede odredena radnja Izvodacevo tijelo stoga i u Barbinim očima sliči automatu ali taj automat nije onaj kojim upravlja misao, nego onaj koji, obmuto openim mišju Naslov samog poglavlja o kom Barba otvara ove probleme jest. "Energija ili, radije, misao"

Prije svega, imaginacija je ta koja će u izvodaču uopce locirati izvorište ili skladište energije. Nadalje misao je ta koja može opredmetiti "nezamjetljivo nešto", pretvarati ga o "što" i time se otkrivati, ispostavljati u vlastitu tijelu. Misao ce tako naci i put vlastita odjelovljenja Sve to ukazuje na potrebu da se pojam energije misli potpuno

tički, a ne generički ali i da je energija ta koja ce misao pretvoriti u djelo, dovesti je o postavu realnosti Energija nema magijsko djelovanje Nju vidimo tek kad vlastito tijelo gledamo prežete mocu kontrolom Nacin na kojem teatar izvistira kad mislimo svoje tijelo u izrazu jest kontrola kao da je tijelo mjesto moguce eskalacije

neželjenih značenja Ne znamo može li tijelo samo nesto činiti, ali znamo kako ono proizvedeno kontrolirati Stoga se i doima da je jezik tijela jezik potencijalnosti jezik u obecanju Rekli smo vec da imati energiju za izvodača znači kako je oblikovati Vidjeli smo i da je ono što mislimo pod energijom zapravo oblikovanje, odjelotvorenje

smisla u tijelu To oblikovanje svojevrsna je disciplina koja ima i svoju tehnologiju, a usmjerena je k otkrivanju o tijelu (Barba 1995, 52) Misleci u tijelu, rekomponirajuci ga, otvarajuci u vlastitom tijelu prostor nove kampozicije izvodač neprestano kombinira potencijalitete intencije i djelovanje Tu je Jouvet još precizniji "Glumčeva inteligencija - to je njegova vitalnost dinamičnost, djelovanje, težnja, energija, osjecaj koji živi i na odredenom stupnju, preko odredene navike izaziva u njemu pogled u dubinu kondenzacije njegova senzibiliteta svijesti o sebi To je misao-djelovanje ( ) Smisao koji pokrece njeci nagon i misao i tekst na istodobno vibri-

anje (...) Glumac misli koncentrirajući energiju " (Jouvet, 204, 206)

Tehnike kontrole "energetskih tekova" u širokom su rasponu - od absorpcijskih i kumulativnih (u kojima se široki krug određenih pripremnih radnji izvodi u iskaz puno užeg karaktera) do tzv opustajucih ili oslobadajućih

tehnika (medu kojima prevladavaje plesne tehnike, one kojima se tijelo hitjelo osloboditi prvenstvene dotadašnjih tehnika) Ali sve one uvijek dovode do odredene promjene ponašanja odnosno do otvaranja drugacijeg stila postojanja, ponašanja izvan ili drugačijih navika "nesvakodnevnog ponašanja" Mjesto prijepora u ovakvu

Barbinu tumačenju energije i tehnika izazvala je njegova referenca na pojam tjelesnih tehnika kako ih detinira Marcel Mauss (vidi Milohnić) Tjelesne tehnike Mauss ekstrahira iz pojma "habitusa" koji je po njemu precizniji od pojma navike jer sadržava "exis" nešto stečeno i Anstotelovu 'sposobnost (Mauss, 366) Za Maussa tjelesne

tehnike moraje biti tradicionalne i djelotvorne (Mauss, 370) Barba, naprotiv govori o nesvakidašnjim tehnikama tijela koje se razlikuju od svakidašnjih time što pripadaju navikama nesvakidašnjeg ponašanja, a teatar je mjesto upravo takvih stilova postojanja Barba je međutim zamjereno da medu tim tehnikama nema sustinske razlike

jer i jedne i druge pripadaju tradiciji i podložne su društvenim utjecajima Ipak, razliku mozemo naci i u Maussu i u kasnijim Barbinim tumačima Mauss razikuje tradicionalni djelotvorni čin tjelesne tehnike od tradicionalnog djelotvornog simboličkog čina činjenicom da je tehnički čin čin "mehanicke, tizicke ili tizicko-

kemijske prirode", što znači da tijelo shvaća kao orude, tehničko sredstvo Grotowski ce upravo na tom momentu upozoriti da su nesvakidašnje tehnike u biti, razadbene tehnike, tehnike izrade društveno-biloških tenomena. Time Grotowski uklanja i staru zabludu da je Barbina teorija znanstvena, on je naziva pragmatičkom.

Barbini pragmatski zakoni "su oni zakoni koji nam govore kako da se ponašamo da bismo destigli odredena stanja ili odredene rezultate ili odredene neophodne veze Oni nam ne govore da nešto funkcionira na odredeni nacin vec nam govore da se treba ponašati na taj odredeni nacin " (Grotowski 236) Barba dakle nesvakidašnje tehni-

ke ne vidi kroz povecalo upotrebe tijela kao oruda, nego kroz razradu tijela Time je njegova teorija daleko bliže teorijama proizvodnje negoli analitickim teorijama Ono što Barba preuzima od Maussa jest bitna komponenta prihvacanja i svladavanja svake tehnike - obučavanje. No mi obucavanje u Barbe nema isto značenje kao u Maussa.

Za Barbu je obučavanje odredene izgradnja stava, gotovo brechtijanskog Haltunga. "presjecista tehnike i etike, tizickog angažmana i ideoloskog zauzimanja pozicije izvodača" (Barba 1995 110) presjecišta nesvakidasnjeg ponašanja i socijalne umiješanosti "presjecišta tehnike i etike, fizickog angažmana i ideoloskog zauzimanja

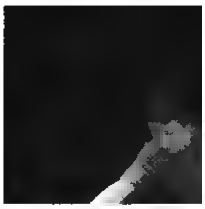
pozicije izvodača" (Barba 1995, 110), presjecišta nesvakidašnjeg ponašanja i socijalne umiješanosti. Stoga je Barbino poimanje tehnike bliže poimanju tehnike u retorici, što i neke pojmove kazalisnih teorija proizvodnje vraca na njezina izvorišta Tako shvacen proces glumčevih priprema i izvedbe stalni je tijek postajanja i dolazenja

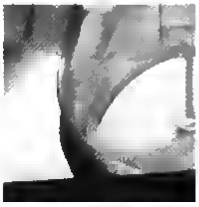


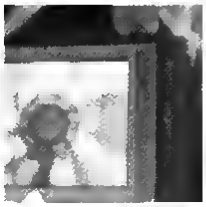
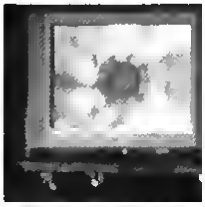






u postojanje odjelotvorenja Obučavanje i razrada tijela u nepestanom su procesu postizanja uvjerenja i stavova kako o vlastitom sebstvu tako i o novim stilovima postojanja Izvodač je razlađeni primjer retoričkog sebstva (Vivian 312) shvatimo li retoriku onako kako je definira Aristotel kao "sposobnost teorijskog iznalaženja uvjeljivog u svakom danom slučaju" (Aristotel 13) s tom razlikom da se ovdje radi i o tehnikama samouvjeravanja Mišljenje energije i tehnike u teatru zapravo je način prefokusiranja s psihologizacijskog mišljenja "kvazi-psiholoških veza između zamišljenog stimulusa i izmamljenog odgovora" (Watson 57) na tehničke probleme kontiole s ciljem da izvodač "angažira i da iziaz vlastitoj energiji" (Watson 57) I ovaj je rad kompozicijski a ne organizacijski jer kombinira psihofizičku upotrebu imaginacije radi uljecaja na kretanje i već spominjanu kompoziciju tijela u balansima i opozicijama Pri tom energija i tehnika nisu u opoziciji Prije se

umotani misao postaje ekspresija a ekspresija misao "Takav pokret nije prvo misao i zatim tek kad je potpuno mišljena izražena Naprotiv sama improvizacija je istovremeno misao izraza i izraz misli Misao je ovdje izražena radikalno eksternirano estetički i iznad svega retorički" (Vivian 312) Pitamo se onda gdje je

dbu i interesa misli Dramaturške strategije predstave sele se u strategije potencijaliteta ali i afekcija Strukturiane sekvence izvode se u različitim varijacijama naznačeno plenaglašeno ubrzano kompilirano Same varijacije proizvode i različite aktualizacije i različite eksplikacije odnosno iziaze Plesac u predstavi nije im-

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na, onoga što je čisto vrijeme ili oprostorenje unutar Vremena-op a) onoga što zovemo "reprezentacija" ne u smislu ponovnog kopiranja jer nema ničega što bi bilo kopirano nego u smislu stavljanja ispred stavljanja napriied, predstavljanja

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nestalo ono što koje izvodač igra Ono je stalno prisutno upravo u postajanju a uz malu formalizaciju postat će u nakupljanju iziaza likom ili strukturom Nakupljanje lika u improvizacijskom postajanju klasičnoj je fenomen još iz ranijih oblika teatra Zanimljivo je da se problem improvizacije javlja s kašnjenjima upravo u onoj umjetnosti koja polazi od ideje slobode -suviemenom plesu Tzv strukturirana improvizacija eklatantni je primjer mišljenja u improvizaciji odjelotvorenja u proizvodnji Primjerice strukturiane improvizacije plesača/koreografa u predstavi Kieva Licario Sveta Oppiano venecuelanskog koreografa Alexeya Tarana igraju dvostruku

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igru energije kao potencijaliteta i aktualizacije Tehnički visoko usavršeni plesači konzumiraju temeljnu ideju predstave - asocijativno punjenje preuzeto iz literarnog predloska koji tematizira pobunu mesarskih radnica u zatvorenoj hali Izvedbeni materijal nigdje ne probija u direktni kontakt s referencama iz literature, ali pobuna iz

prostoru tijela Tijelo se ne udvaja nego se u njemu događa novo oprostorenje U tijelo se smješta neko moguće tijelo prijelazno tijelo prijelazni prostor Kao što se teatar oprostoruje unutar svijeta širi unutar prostora svijeta koji nikad nije ništa doli naodnadena medusobna referenca svih njegovih tocaka (Nancy) U prisutnost izbija ono što

je pokopano u tom svijetu u svijet se smješta "ono što je svijetu izvanjsko (Nancy) Takvo izbijanje dovodi i do lazi do fikcije ili mimetičkog proračuna stavljanjem izbijanja u dramaturšku perspektivu Univokalno izražena tijela postaju udvojena izvučemo li dramaturško mišljenje u poseban prostor damo li subjektu pravo na vlasni-

štvo nad izbijanjem nad događajem Medutim subjekt je taj koji izboj može smjestiti samo u situaciju dovesti uzok u novu ostavu u novi red Teatar može biti umjetnost nepiezentacije samo ukoliko je "poetska tehnika posvećena prezentiranju prezenta (negativnosti vremena onoga što ne sadrži ni prošlo niti je ispred vrame-

deiktičkog prostora prebačena je kataktički u samo tijelo Misao o pobuni zatvorena je u imaginarnom prostoru tijela Tijelo subjekta čak ne pieiasta u tijelo kao objekt Imaginirano tijelo (zamislivo kao idealno tijelo ne u smislu automatona nego u smislu Diderotovog idealnog modela) prostor je sukoba interesa - interesa za izve-

dovodi do eskalacije tehnike izvedbe Prisutnost se očito proizvodi i (samo)kontiola izvodača seže do opscenosti tako da se može govoriti i o poetici prisutnosti ili tehnici performansa Prisutnost je ovdje izlaganje stvari iz ostave iz njene prirode iz njene umotanosti u odnose stvarnosti u čistu izbačaj Taj izbačaj se i dalje događa u

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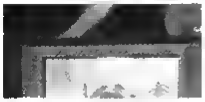
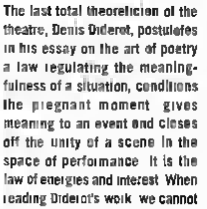




The last total theoretician of the theatre, Denis Diderot, postulates in his essay on the art of poetry a law regulating the meaningfulness of a situation, conditions the pregnant moment, gives meaning to an event and closes off the unity of a scene in the space of performance. It is the law of energies and interest. When reading Diderot's work we cannot afford to overlook his turn from the teleogenetic "what" to the performative "how." The performative "how" is not only a question of the structure of events in a theatre performance. Every performance is made up of multiplex events thoroughly informing the whole tissue of the "empty space" (Brook). The question "how" is posed by Diderot on the level of the actor's performance as well. In contrast to numerous preceding theories prescribing ways of sensory response to the stimuli of the play, Diderot engages in training the actor and improving his performance capacity. "For, to grasp a role in its totality, to distribute the light and the dark in it, the weak and the strong, to be equally good in moments of quiet and of excitement, to be versatile in details yet harmonious and consistent overall, and to create a specific and stable system of declamation, which goes all the way to even smother some of the poet's oddities - this is the work of a cold head, the work of deep reasoning, exquisite taste, arduous studies, long experience and exceptionally good memory." (Diderot, 92)

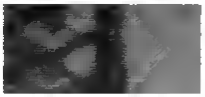
From this we can derive the two axes of the co-ordinate system of the performance, important for Diderot's thought and work. So, acting as the embodiment of thought and as the preliminary work on the acquisition of skill. The "what" and the "how": interest and energy.

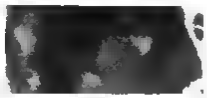
Let us start at the end. Eugenio Barba, another theoretician whose aim is the complete theory of the theatre, has dedicated considerable attention to the problem of energy. "The term energy, as used and construed by Barba, seem inoperable in the analytic theory of the theatre, for "energy means nothing and everything in the same time." (Milohnić, 22) In his book The Paper Canon, however, pointing out its inflation, Barba tries to clarify the term "energy" and construe it differently. He is not after the origin of energy in the psychological sense, he is not interested in the libidinal character of energy. What Barba tries to make this term do is what Diderot tries to make the term ideal model do - open up the possibility of imaginative thought about/in the working process in the theatre, the technology of the theatre.

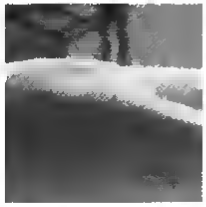
"For the performer energy is a how. Not a what." (Barba 1995, 50) This how will have several whats: "How to move. How to remain immobile. How to make her/his own physical presence and how to transform it into scenic presence, and thus expression. How to make the invisible visible, the rhythm of thought." (Barba 1995, 50) This, however, is not only the how of learned behaviour or technical problem solving, but also of production, of poiesis. The performer must always find in her/himself a what which is either psychologically modelled or physically treated. In the former case this will be called the self, and in the latter energy.

In order to be able to count on energy, we must first have it. It is therefore already in the set-up (Heidegger). Barba draws the parallel between energy and the Far-Eastern term kung-fu. Among other things it means the 'imperceptible something which is worked on and guided by means of the exercise, by means of a design of movements, by means of a pattern of behaviour or well fixed scores of actions." (Barba 1995, 51) Such an 'imperceptible something" is the energy of the performer, and to have it means to find a way of controlling it, using it, channelling and expressing it, giving it outward appearance, making it become clear. But as long as we are not releasing it, when can only refer to it as potential energy. When Barba claims that energy implies "a difference of potential" (Barba 1995, 55), this physical vocabulary seems strained. He finds the difference of potential between intention and action. This difference, however, does not produce energy, but locates it on its sites of accumulation. The potential of intention and the potential of action are what will release energy in the event. But this place of tension, this gap between intention and action, filled with exercises which manipulate the gap, is the place of technique. More precisely, what outwardly seems to be work on the body or voice, is in fact an intimate work, the work on a certain inner flow, a system of dams and releases, channels and fields, through which the "imperceptible something" flows, a mental power to perform certain action. The performer's body for therefore resembles a machine for Barba, but this machine is not operated by thought, but, on the contrary, operates the thought. The chapter in which Barba rehearses these problems is called "Energy, or rather, the thought."

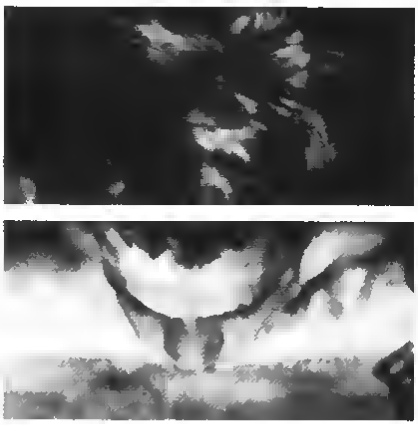
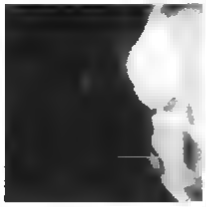
First of all, it is imagination that locates the origin or storage of energy for the performer. Further, the thought can objectify the "imperceptible something," turn it into a "what" and thus reveal itself, set itself upon its own body. Thought will thus find the way of its becoming action. This all shows that the term energy needs to be conceived prothetically and not genetically, but also that it is energy that turns thought into action, bring it into the setting of reality. Energy does not have a magical effect. We see it only when we perceive our own body invested with power, control. The way on which the theatre insists when we think our body in expression is control, as if the body were a site of possible excess of unwanted meanings. We do not know whether the body can do anything on its own, but we do know how to control whatever it produces. Hence the language of the Body seems a language of potentiality, a language in promise. We have said the for the performer to have energy means how to shape it. We have seen that what we mean by energy in fact shaping, turning sense into action in the body. This shaping is a kind of discipline with its own technology, aimed at a revealing in the body. Thinking in the body, recomposing it, opening a space of new composition in her/his own body, the performer is ceaselessly combining potentials - intention and action. Jouvet is even more precise in this respect. "The actor's intelligence is his vitality, his dynamism, his actions, his predispositions, his energy, a living feeling which provokes within him, to a certain degree, almost by habit, a deep examination, a condensation of his sensibility, a consciousness of himself. It is the thought-action (...) The sense which moves the words makes both thought and text vibrate (...) The actor thinks by concentrating energy." (Jouvet 204, 206) There is a wide range of techniques of controlling the "energy flows" - from absorbing and cumulative ones (in which a whole gamut of certain preliminary actions is translated into an expression much narrower in character) to so called relaxing or releasing ones (among which dance techniques prevail, in which the main objective is to free the body of the earlier techniques). But they all result in a certain change of behaviour, in an opening for a different style of existence, outside habits or following a different set of habits, the "extra-daily behaviour." The site of contest in Barba's exposition of energy and techniques was his reference to the term body techniques, as defined by Marcel Mauss (see Milohnić). Mauss extracts body techniques from the term "habitus," which is according to him more precise than the term habit because it includes "exis," something acquired as well as Aristotle's "faculty." (Mauss, 366) For Mauss body techniques must be traditional and effective (Mauss, 370). Barba, on the contrary, speaks of unusual body techniques, differing from the usual ones by belonging to the habits of extra-daily behaviour, the theatre being precisely the place of such styles of existence. It has been pointed out, however, that there is no real difference between these techniques for they both belong to tradition and are subject to social influences.



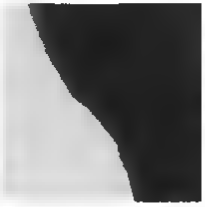






Nevertheless, the difference can be found both in Mauss and in Barba's later interpretations. Mauss distinguishes a traditional effective action of body technique from the traditional effective symbolic action by virtue of the fact that the technical action is an action of 'mechanical, physical or physical-chemical nature" (Mauss, 370), which means that




he understands the body as a tool, a technical means.
Grotowski will here emphasise that extra-daily techniques are, in fact, techniques of development, techniques of elaborating socio-biological phenomena. Grotowski thus removes the old fallacy that Barba's theory is a scientific one. he calls it pragmatic. Barba's pragmatic laws 'are those which




tell us how to behave in order to reach particular states or particular results or particular necessary connections. They do not tell us that something works in a specific way, they tell us: you must behave in a certain way" (Grotowski, 236). Barba, therefore, does not see extra-daily techniques in the light of using the body as a tool, but in the light of the development of

the "intersection of technique and ethics, of physical engagement and ideological taking of position from a performer" (Barba, 110), the intersections of extra-daily behaviour and social connectedness.
Barba's understanding of technique is thus closer to the understanding of technique in rhetoric, thus bringing certain terms in theatre

Performer is an elaborate example of the rhetorical self (Vivian 312), rhetoric here being understood, according to Aristotle's definition, as the "faculty of discovering the possible means of persuasion in reference to any subject whatsoever" (Aristotle, I.ii.1), the only difference being that this should include the techniques of self-persuasion as well.

work is compositional rather than organisational for it combines the psycho-physical use of imagination in order to influence movement and the aforementioned composition of the body in balances and oppositions. Energy and technique are not opposites here. It is rather the strategies of contact. As it is a case of constant becoming, techniques and energy co-exist in

multiplicity. Their contact cannot be reduced to one or the other because they can only be articulated in mutual meeting, in the event. This makes improvisation, discussed by Diderot in his writings, an important segment of the interrelation. Regardless of the importance Barba gives to technique and technologies, improvisation is seen in a positive light,

itself is the simultaneous thought of expression and expression of thought. Thought here is thus rendered radically exterior, aesthetic and, above all, rhetorical." (Vivian, 312)
The question now is where has the what played by the performer gone. It is constantly present in the becoming, and with some formalisation it will become chara-

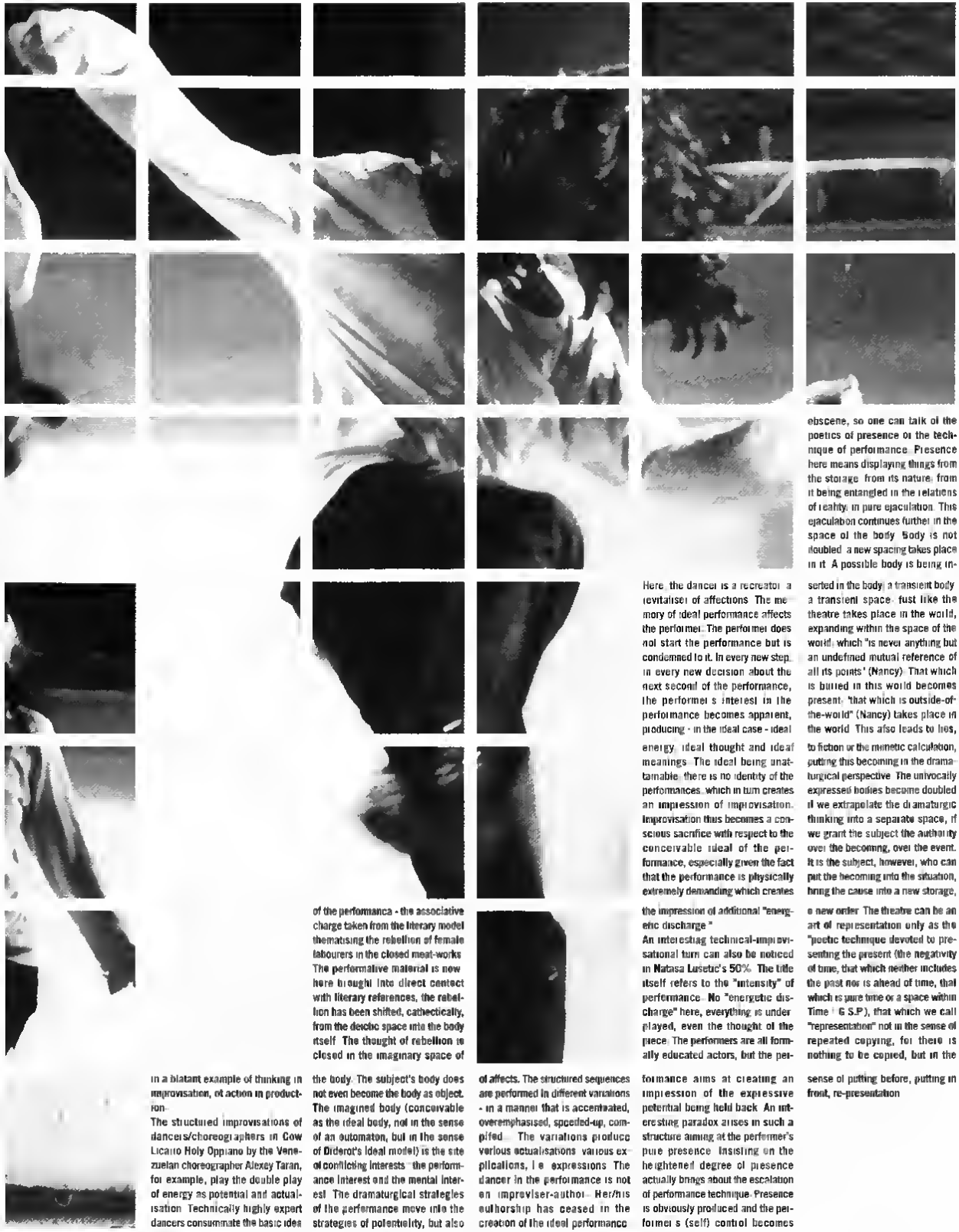
the body. His theory is thus much closer to theories of production than to analytical theories. What Barba takes from Mauss is the important component of accepting and mastering any technique: training. But Barba understands training differently than Mauss. For Barba, training means something like developing an attitude, rather close to Brechtian Haltung,

theory of production back to their source.
The process of actor's preparation and performance understood like this is a constant flow of becoming and coming about, turning into action. Training and developing the body are in the ceaseless process of achieving beliefs and attitudes, about their own self and about the new styles of existence

Thinking energy and technique in the theatre is in fact a way of shifting the emphasis from the psychological thinking "the quasi-psychological connections between an imagined stimulus and the response it elicits" (Watson, 57) to the technical problems of control in order for the performers to "engage and give expression to their energy" (Watson, 57). This

as a thought/action which appears during the performance of the physical score (Barba,72). Thought /action, energy/technique become completely entwined only in improvisation, thought becomes expression, and expression thought. "Such a movement is not first thought and, then, only when it is completely thought, expressed. To the contrary, the improvisation

cter or structure in the accumulation of expression.
The accumulation of character in improvisational becoming is a classic phenomenon from the earlier forms of theatre. It is interesting that the problem of improvisation appears late precisely in the art starting from the idea of freedom - modern dance. The so-called structured improvisation



in a blatant example of thinking in improvisation, of action in production.

The structured improvisations of dancers/choreographers in Cow Licatto Holy Oppiano by the Venezuelan choreographer Alexey Taran, for example, play the double play of energy as potential and actualisation. Technically highly expert dancers consummate the basic idea of the performance - the associative charge taken from the literary model thematising the rebellion of female labourers in the closed meat-works. The performative material is now here brought into direct contact with literary references, the rebellion has been shifted, cathectically, from the deictic space into the body itself. The thought of rebellion is closed in the imaginary space of the body. The subject's body does not even become the body as object. The imagined body (conceivable as the ideal body, not in the sense of an automaton, but in the sense of Diderot's ideal model) is the site of conflicting interests: the performance interest and the mental interest. The dramaturgical strategies of the performance move into the strategies of potentiality, but also of affects. The structured sequences are performed in different variations - in a manner that is accentuated, overemphasised, speeded-up, compiled. The variations produce various actualisations, various explications, i.e. expressions. The dancer in the performance is not an improviser-author. Her/his authorship has ceased in the creation of the ideal performance. Here, the dancer is a recreator, a revitaliser of affections. The memory of ideal performance affects the performer. The performer does not start the performance but is condemned to it. In every new step, in every new decision about the next second of the performance, the performer's interest in the performance becomes apparent, producing - in the ideal case - ideal energy, ideal thought and ideal meanings. The ideal being unattainable, there is no identity of the performances, which in turn creates an impression of improvisation. Improvisation thus becomes a conscious sacrifice with respect to the conceivable ideal of the performance, especially given the fact that the performance is physically extremely demanding which creates the impression of additional "energetic discharge".

An interesting technical-improvisational turn can also be noticed in Natasa Lusetic's 50%. The title itself refers to the "intensity" of performance. No "energetic discharge" here, everything is under played, even the thought of the piece. The performers are all formally educated actors, but the performance aims at creating an impression of the expressive potential being held back. An interesting paradox arises in such a structure aiming at the performer's pure presence. Insisting on the heightened degree of presence actually brings about the escalation of performance technique. Presence is obviously produced and the performer's (self) control becomes obscene, so one can talk of the poetics of presence or the technique of performance. Presence here means displaying things from the storage, from its nature, from it being entangled in the relations of reality, in pure ejaculation. This ejaculation continues further in the space of the body. Body is not doubled, a new spacing takes place in it. A possible body is being inserted in the body, a transient body, a transient space. Just like the theatre takes place in the world, expanding within the space of the world, which "is never anything but an undefined mutual reference of all its points" (Nancy). That which is buried in this world becomes present, "that which is outside-of-the-world" (Nancy) takes place in the world. This also leads to lies, to fiction or the mimetic calculation, putting this becoming in the dramaturgical perspective. The univocally expressed bodies become doubled if we extrapolate the dramaturgic thinking into a separate space, if we grant the subject the authority over the becoming, over the event. It is the subject, however, who can put the becoming into the situation, bring the cause into a new storage, a new order. The theatre can be an art of representation only as the "poetic technique devoted to presenting the present (the negativity of time, that which neither includes the past nor is ahead of time, that which is pure time or a space within Time" (G.S.P.), that which we call "representation" not in the sense of repeated copying, for there is nothing to be copied, but in the sense of putting before, putting in front, re-presentation.

intervju

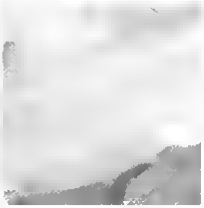
stanko juzbašić kompozitor
i improvizacija je nešto što se uči

92 stranice

interview

stanko juzbašic composer
even improvisation is something to be learned

92 strana

U predstavi "stade sunce " napravio si zanimljivu transformaciju glazbe iz etnografske građe (ili se barem doima da ona ima neko konkretno etno zaleđe) u glazbu za suvremenu plesnu predstavu čiji jezik na neki način daje sidro neuhvatljivom jeziku plesa doima se da ste ti koreograf i plesaci bili duboko povezani u samom razvoju materijala kako je izgledao taj proces? ■ In the performance "The Sun Stopped " you have made an interesting transformation of ethnographic source music (or at least there is an impression that it has some concrete background) into music for a modern dance show whose language in some way gives an anchor to the unreachable language of dance it gives an impression that you, the choreographer and the dancers were deeply connected in the very development of the material what did the process look like?

Transformacije se u mojem radu uvijek kreće barem u jednom od ova dva smjera: bilo od rada na formi, usavršavanjem koje se otvara put artikulaciji energije određene kakvoće, ili od prepoznavanja energije čija nam je kakvoća intuitivno bliska, ali koja usmjerena u neki drugi formalni kontekst razotkriva možebitno nova značenja. Mislim da nas je vodila prije svega znatiželja do čega bismo 'takvi mi, kakvima smo tada bili , posavši od etnosa u zvuku i pokretu mogli doći Sjećam se da je, ne samo u produkcijskom smislu (Liberdance), već i kao plesac-koreograf sa solidnim backgroundom u folklornom izrazu ovu znatiželju potaknuo Rajko Pavlic, koreograf, postavivši uopće to pitanje

In my work the transformation always moves at least into one of the two following directions either to the work on form, by sophistication that opens the way to the articulation of energy of a certain quality, or to the recognition of energy whose quality is intuitively close to us, but if directed into some other formal context it may disclose new meanings I think that above all we were led by curiosity as to where " wa, such as we were at the time" could get, starting from the ethnicity in sound and movement I can still remember that not only in the productive sense (Liberdance) but also as dancer choreographer with a solid background in folklore expression, this curiosity was stimulated by Rajko Pavlic choreographer, who actually initiated the question

Etno glazba uvijek stvara jedan referentni okvir koji ima svoje povijesne, arheološke ili pak dokumentarne konotacije kakva je bila vaša perspektiva na tu gradu? ■ Et hnic music always creates one referent frame that has its historical archeological or else documentary connotations What was your perspective onto that material?

Arheološko-dokumentarne konotacije vjerojatno su nezaobilazna popratna pojava, čim se autor lati područja kojima je dugo i neprikosnoveno carevao romantičarski svjetonazor Ipak, držim da bi takve konotacije ipak pružile više materijala, motiva i nadahnuća nekom arheologu ili dokumentaristu do ili kazališnom, plesnom, odnosno glazbenom autoru Kako se ono definira arheologija? Kao znanost o materijalnoj kulturi? Na koju se "gradu" misli? Skloniji sam uklanjanju ornamentike, a arheologija zna brinuti za se...

The archeological-documentary connotations are probably an unavoidable accompanying phenomenon, as soon as tha author tackles an area where a romantic viewpoint was dominant for a long time Yet, I believe that such connotations would offer more material, motivation and inspiration to an archeologist or a documentary expert then to a theatrical dance or music specialist Anyway, how is archeology defined at all? As a science of material culture? What "material" is actually being thought about? I am more inclined to removing the ornamental, and archeology can take care of itself...

Koliku je važnost imala folklornost same glazba pa čak i pokreta u produkciji? ■ What was importance of the folklore style of the music itself, or even of the motion in the production?

Što se predložaka za "Stade sunca" tiče, izvorno me je ta glazba zanimala u onom obliku u kojem se očuvala i u autorskom traganju za oblicima u kojima bih je još želio čuti. Pri tome me nije zanimalo npr. predanje da su se u travničkom kraju, kako su mi u "Ladu" rekli, žene s tom pjesmom ("Stede sunce ") natpjevavale svaka sa svojeg brijega Nije me sasvim sigurno zanimalo pokazati da u Hrvatskoj eto ima žena koje umiju pjevati glasno, zanimalo me kroz glazbu problematizirati odnos ljepote i tradicije

As regarde the paradigm of "The Sun Stopped...", I was interested in that music originally, in the form it was preserved and also in the author's search for the forms in which he wanted to hear it. At this point I was not interested in the folk tale told to me by the membere "Lado", of on how in the Travnik region women used to sing that song ("The Sun Stopped ") one louder than the other, each one from her own hill Obviously I was not interested in showing that there are women in Croatia who are able to sing loudly. What I wanted was to try, and through music, solve the problem of the relation between beauty and tradition

Iz predstave se stjece dojam da postoje dijelovi u kojima su zadržani neki energetski tijekovi iz glazbe koji iako je melodija dekonstruirana bivaju preneseni u plesni materijal. Kako uopće možemo konstruirati pojam energije u glazbi, ima li on kakvu konkretnu vrijednost u tvom radu i koliko je određeno fizičko usidrenje poput plesa, može materijalizirati ili osigurati joj dalju protočnost? ■ Watching the performance one has the impression that there are sections where some energetic flows of music have been retained although the melody has been deconstructed are transmitted into the dancing material. How can one construct the notion of energy in music, does it have any real value in your work and to what extent can physical anchorage like dance, be materialized and secure its further free flow?

Čini mi se da je, ukoliko glazba ilustrira pokret (ili obratno), barem jedno od to dvoje suvisno, a kako će postupak sažimanja i odbacivanja suvišnog materijala doista teći otkriva se tek na pokusima. Glazbeni materijal razvijao sam usporedno s radom na pokretu, koji put korak ispred, koji put korak iza. U završnom prizoru predstave, na koji se vjerovatno pitanje i odnosi, zanimale su me dvije stvari: prvo, mogućnost povezivanja jednog dubrovačkog motiva i jednog međimurskog u glazbeni luk koji bi imao sva formalna i energetska obilježja cirkularne glazbene teme. Drugo, iz dramaturgije posuđenim postupcima ponavljanja i utrajavanja stvoriti veću formalnu cjelinu, koja nakon određenog stupnja rasta postupno izostavlja vlastiti tematski materijal i gubi pokretljivost, da bi se pri koncu provedbe svodila još samo na slobodu varijacije u boji zvuka. Sa stanovišta kazališnog izraza, ovaj me postupak zanimao, jer mi se činilo da takav melodijski ritam u nastajanju otvara plesaču mogućnost preuzimanja glazbene misli, odnosno artikuliranja i oslobađanja muzikalnosti pokreta u protupomaku naspram glazbe, koja gubeći svoju eksplicitnost u svakom sljedećem trenutku iznavljerava princip po princip vlastite tvorbe. Konstruiranja pojma energije u glazbi nisam se još latio. Energijama se u glazbi lakše baviti nego o njima govoriti. Možda mi je folklor baš zato trebao što mi se shvaćanje energije tu nekako učinilo ready-made i neupitno. Do pojmovnog i djelatnog ovladavanja energijom u glazbi glazbenik dolazi, po mojem mišljenju, kroz iskustvo muziciranja, kroz dugogodišnju praksu solističkog i zajedničkog muziciranja, kroz iskustvo rješavanja glazbenih problema i svladavanja pojedinih vještina (sviračkih, pjevačkih, slušačkih, psihomotoričkih, emocionalnih, tjelesnih, analitičkih, skladateljskih, improvizatorskih...) Ništa manje nije važno spoznavanje o tome kako vlastito iskustvo funkcionira u kontekstu timske suradnje. Ono glazbeniku daje potrebnu sigurnost u učinak njegove vlastite energije. Raspravljamo o stvarima koje su glazbeniku "nagđje" jasne, a ipak mi se objektivni pojmovni i verbalni aparat koji poznajem nekako čine "nedorasli situaciji". Tu se lako može otići u širinu, a na kraju ipak reći poražavajuće malo. Često se govori i među muzičarima, a i u kazalištu, o "karakteru" neke glazbe, a veliko je pitanje koliko ovakvi digest-kodovi nose u sebi stvarnu spoznajnu vrijednost. Glazba bez energije nije glazba. Držim da je glazba ne samo apstraktna nego i reprezentativna i kao takva je već protočna i ne treba joj "usidrenje". Smatram da su dijalozi s plesom, odnosno operom i dramom izazovi nešto drugačije naravi.

It seems to me that, if music is illustrating movement (or the other way round), at least one of the two is superficial, and only while rehearsing one can find out in what way the reducing and condensing superficial material will actually take place. I have developed the musical material at the same time with the work on motion, sometimes only a step in advance, sometimes one step later. In the final scene of the performance, the one your question is probably referring to, two points were my main interest: first the possibility of connecting one Dubrovnik motive and a motive from Medimurje into a musical arch that would possess all the formal and energetic features of a circular musical theme, secondly, by means of procedures borrowed from dramaturgy, by repeating and prolongation create a greater formal whole, which after a certain level of growth gradually leaves out its own thematic material and looses its mobility, so that towards the end of realization it would be reduced only to freedom of variation in the sound color. From the viewpoint of theatrical expression this procedure was challenging, as it seemed to me that such a melody rhythm while disappearing opens for the dancer a possibility of taking over the musical thought, that means articulation and liberation of the motion musicality in its counter motion towards music, that by loosing its explicitness in every following moment deserts the principle of its own formation. I have not yet tackled the constructing of the energy notion in music. It is easier to deal with energies in music than to talk. Perhaps I was naeding the folklore because the understanding of energy seemed to me somehow ready-made and unquestionable. In my opinion, a musician reaches the notional and active mastering of energy in music only through the experience of making music, through several years of practicing music either as a soloist or as a member of a group, through an experience of solving problems in music and mastering particular skills (of playing instruments, singing, listening to music, psycho-motored, emotional, bodily skills, analytical, music composition, even improvisational skills...) The recognition of the fact that one's own experience functions in the context of team work is not in the least unimportant. It gives a musician the necessary insurance about the effect of his own energy. We are discussing matters that are "in some way" clear to a musician, still the impartial terms and the verbal apparatus I know, somehow seem to be "inadequate for the situation". Thus it is easy to widen the topic but finally say extremely little. Among musicians and in the theater one often talks about the "character" of a certain piece of music, and there still remains an important question to what extent these digest-codes carry in themselves the cognitive value. Music with no energy is no music. I think that music is not only abstract but also representative and as such already is a sort of free flow, and it does not need any "anchoring". I consider the dialogues with dancing, i.e. with the opera and drama to be challenges of a somewhat different nature.

Ovaj postupak gledanja na etno glazbu kao ready-made čini mi se zanimljivim. Ali tvoja glazba, kao i predstava, ima neku vrstu rekonstrukcionističkog pristupa, kako u glazbi tako i u pokretu. Što je zapravo mogao biti neki krajnji domet potrage u toj građi u istraživačkom ne samo u sintetičkom smislu? ■ This way of thinking about ethnic music as ready-made appears to me rather interesting. But your music, as well as the performance, contains a sort of reconstructing approach both in music and in motion. What might have been the utmost aim of searching within this material in the exploratory not only in the synthetic sense?

Ili dekonstrukcionističkom, rekonstrukcionistički samo zato što su dopuštene upitne ili neočekivane kombinacije. Držim da nas nije vodio maksimalizam u smislu "stremljenja krajnjem dometu" potrage u građi, već slijedenje stvaralačke znatiželje baš u radu na stvarima koje se često smatra recenima, poznatima, sređenima.

Želio sam tom glazbom progovoriti u kontekstu u kojem bilo zvuk, bilo pokret ne bi bio tiraniziran imperativom svrsishodnosti. Isto me tako zanimalo što ostaje od glazbe temeljene na ready-madeu koji je povijesno ili autorski odmaknut od opsluživanja socijalne svrhe ili njezine apologije, a ipak živi na rubu našeg emocionalnog pamćenja.

Or in a de constructive sense, in a reconstruction sense

only because questionable and unexpected combinations are allowed. I am sure we were not guided by maximalism in the sense of "longing for a final range" of search in the material, but of following the creative curiosity through the work with matters that are frequently considered as said, known, settled.

With the help of this music I wished to speak in the context in which nither sound nor motion would be tyrannized by the imperative of purposefulness. I was also keen on finding out what remains of music based on the ready-made that is both historically and from the authorial point of view free from serving the social purpose or its apologetics, yet still lives on the verge of our emotional remembrance.

Mnogi će stručnjaci suprotstaviti tehniku energiji, odnosno tehniku gledati kao sistematsko stvaranje zapreka energiji u cilju njene transformacije (kao što to turbina čini padu vode u hidrocentrali.) Kako ti postavljaš tehniku spram tih teško odredivih energetskih impulsa i potencijalnosti? ■ Many specialists will be ready to oppose the technique to energy or look at technique as automatically producing impediment to energy with the purpose of its transformation (in the way that turbines do to water falling in a power-plant). How do you see technique against hardly determinable energetic impulse and potentials?

Nisam baš upoznat s djelima stručnjaka koji argumentirano tehniku suprostavljaju energiji, ali bih u takvom stavu mogao naslutiti izvjesnu kritiku građanske samodopadljivosti 70-ih godina, poznata po, među ostalim, zatvorenosti kulturnog i diskografskog establishmenta prema bilo čemu mladom i subverzivnom: "—prvo ti, mladiću deset godina izučavaj gitaru pa kad ti bude trideset, onda u miru odluči pjevati o problemima dvadesetgodišnjaka...." I onda su došli punk i novi val i rekli svoje. Mala rock&roll digresija. Uostalom, i rock (ako ga je ikad uopće bilo) smatram u nekom svojem bitnom značenju folklorom. Sličan se slučaj ponovio s antitezom autorstvu u techno i house zvuku 90-ih, bojim se da zalazimo u temu koja nadilazi svrhu i opseg ove diskusije. Tijelo umjetnika nosi u sebi bitan tehnički moment ("kako uopće?"), ali se nipošto ne da svesti na nj. Smatram bjelodanom nužnom odgovoren red na tehnici - uostalom, npr. plesači moraju itekako poznavati određene tehnike da vlastita oslobođena energija ne bi bila izvorom nezgoda i povrede na radnom mjestu. Mislim da zapravo raščlanjujemo pojam artikulacije (koji u sebi sadrži i "što" i "kako"), a iza njega opet stoje pitanja akcije, refleksije i njihove međusobne koordinacije. Jednom mi je, dok smo prije deset godina na Akademiji dramske umjetnosti kratko surađivali, Miko Šparemblek u jednom nadahnutom razgovoru ukazao na implicitnu nehumanost tehnika klasičnog baleta koji njeguje takva izrazajna sredstva da plesač, taman kad u ljudskom i umjetničkom smislu dosegne vrhunac osobne zrelosti, počinje izlaziti iz fizičkog zenita naspram te tehnike. Taj je razgovor potaknuo mnoga pitanja od važnosti za moj daljnji rad. Mislim da puno više važnost nego što se uobičajeno uviđa ima odnos prema tijelu kroz koji se dobrim dijelom pokazuje prešućeno u odnosu prema čovjeku kao cjelini. Uvijek me, recimo, zanimalo zašto se eto, djecu u školama od malih nogu uči i navikava nekakvim kockastim pokretima i zvukovima. Mislim da ta osobna "potencijalnost" vrlo rano biva u mladih ljudi "načeta".

I am not well acquainted with works of specialists that oppose technique to energy with reason, but in such a standpoint I could anticipate certain criticism of cultural establishment opposing anybody young or subversive: "young man first study the guitar for 10 years and when you are 30 you can proceede to sing about the problems of those who are twenty...." And then came punk, and new wave and they said what they had to say. A little rock&roll digression. Anyway, I think even of rock (if it ever did exist) as a sort of folklore in its essential meaning. A similar case was repeated with the antithesis to authorship in techno and house sound of the 90s, but I am afraid we are entering a topic that will surpass the purpose and the scope of this discussion. The body of an artist carries within itself an essential technical trait ("how et all?"), but behind it there are questions of action, reflection and their mutual coordination. On one occasion while we were working together for a while at the Academy during an inspired conversation, Miko Šparemblek pointed out the implicit inhumanity of the classical ballet technique, which is cherishing such expressive means that a dancer, even if at the top of his human and artistic maturity, starts moving out of his physical zenith

as opposed to the technique. That conversation initiated many issues significant for my future activity. I think that relation to the body has a much greater importance than is usually realized, through it the relation to the human as a whole, which is generally not mentioned, is revealed to a great extent. I was always trying to find out why children in schools are from a very young age taught some queer cube-shaped motions and sounds. I feel that this personal "potentiality" is being broached of very young children very early.

Radiš li s izvođačima u improvizaciji i koji su nužni preduvjeti za dobru improvizaciju? ■ Do you work with your performers on improvisation and what are the necessary prerequisites for good improvisation?

Ovisi ponajprije o produkcijskim odnosima u procesu stvaranja. Budući da sam živim od tog posla i surađujem s glazbenicima i izvedbenim umjetnicima koji isto tako od svojeg posla žive, pristajem na ovakav oblik suradnje onda kad produkcijski tim ima sluha za ovakav prostor stvaralačke slobode i u stanju je odgovarajućom infrastrukturom osigurati uvjete za takav rad. Štedljivost na umjetničkoj supstanciji tvrdokorna je i teško prihvatljiva produkcijska praksa. Ako mi se omogući, volim izvjesno vrijeme podijeliti s glazbenicima u istraživanju šireg glazbenog konteksta iz kojeg određena suradnja izvire. S plesačima i glumcima potreba za istraživanjem očita je već iz naravi kazališnog jezika koji spaja umjetničke izraze i rodove koji "sami po sebi" ne bi bili spojivi bez stvaralačke volje da tog spoja bude. U tom spoju često nastaju znakovi i značenja s onu stranu predvidljivoga. I improvizacija je nešto što se uči. Tomu uz ostalo služe pokusi, zar ne?

It all depends... first on the circumstances of the production in the creative process. Since I earn my living by means of this job and I collaborate with dancers and actors who also earn their living in that way, I agree to this sort of cooperation in case when the team has a feeling for such creative freedom and is willing to establish good working conditions with the help of infrastructure. Economizing within the artistic substance is a rather obstinate and hardly acceptable production practice. If I am enabled to do it I like to spend some time with the musicians in exploring the wider context out of which a certain collaboration arises. With the dancers and the actors there is an obvious need of exploration, because of the nature of theater language that connects artistic expressions and branches that "in themselves" would not be compatible without a creative wish to join them. In such joining frequently there are signs and meanings beyond all predictability. Even improvisation is something that has to be studied. Don't the rehearsals have that goal?

Što se za tebe mijenja kad nešto rečeno biva otpjevano ili otplesano? ■ What is changing for you after something has been sung or danced?

Prvo, moramo se možda pitati u kojoj je mjeri ona biblijska "U početku bijaše riječ..." danas održiva u kazalištu, pa i umjetnosti uopće. Osobno smatram, na žaleći podcijeniti vlast koju riječ ima nad mišlju i nad tijelom, da danas umjetnost kojoj u početku stoji riječ, a nije književnost, ima jako male šanse. Čak i izgovaranje i zapisivanje istog teksta smatram posve različitim stvaralačkim činovima, niti jednom od kojih u iskonu ne mora stajati riječ. O sviranju ili plesanju da i ne govorimo.

First we should probably inquire to what extent the biblical saying "In the beginning was the word..." can hold true in the theater and in art generally? Not wishing to underestimate the government that has a right to interfere with mind and body. I personally think that nowadays art, where in the beginning there is word, and is not literature, has very little chance. Even the pronouncing and putting down the same text are two completely different creative acts, none of them need to have a word in their beginning. Not to mention playing music or dancing.

Da li rad s različitim umjetnicima presudno utječe na tvoj stil i da li ti kao kompozitor imaš osjećaj da je svaka predstava potpuno drugačiji posao? ■ Does the work with various artists significantly influence your style and do you as a composer have a feeling that each performance is a completely different act?

Sklon sam kritički i samokritički korijene mnogih odlika "osobnog stila" prvo potražiti u utjecaju autorovih loših navika. Puno me više od usavršavanja vlastitih loših navika sada zanima ljudska situacija autora glazbe i suradnika u kojoj se svaki put iznova nađem, a ta opet nije nikad ista. Nekako ne bi trebalo zaboraviti pitati se "Tko to piše dok ja pišem?".

I am always ready to search, in a self-critical way, for the qualities of my "personal style", first in the author's bad habits. Much more than changing my own bad habits I am now interested in the human situation of a music author and other collaborators among which I find myself again and again, and the situation is never the same. One should not forget to ask himself "Who is writing while I am writing?".

Postoji dugo razdoblje u povijesti plesa kad je glazba presudno utjecala na plesni jezik. Događa li se nešto obrnuto, može li ples utjecati na glazbu? ■ There is a long period in the history of dance when the music was essentially influencing the dancing style. Is there anything like the reverse process going on? Can dance influence

O tome sigurno vise zna netko tko se sustavno bavi plesom.
Koliko je to razdoblje doista dugo trajalo, te je li umjetnička glazba utjecala na plesni izraz ili joj je naprosto bila prepuštena arbitraže u oblikovanju plesne pismenosti, teško je odgovoriti. Ako se misli na balet i njegov korijene u operi, nad kojom je pak glazba još u vrijeme baroka preuzela vlast, stvari su se odvijale donekle logičnim, mada po plesnu umjetnost ne posve blagotvornim tijekom. U drugoj polovici 20. stoljeca umjetnički ples sagledava svoju snagu u oslobađanju od koreografije na unaprijed zadanu glazbenu formu. Time se ponovno uspostavlje otvoreni dijalog između dve izraze gdje su sve šanse, ali i obrati, moguci.

Someone systematically dealing with dance would certainly know much more about it. It is not easy to say how long that period really lasted, and whether music was influencing the dancing expression or whether it was just left to form the art of dancing in an arbitrary way. When referring to ballet and its roots in opera, opera was governed by music since the baroque times, things seem to go on in logical way, although they are not necessarily beneficial to the art of dancing. This reestablishes the open dialogue between the two forms of expression, consequently all chances and turnings are to be imagined.

Kako po tebi izgleda idealna komunikacija o glazbi i pokretu s koreografom i plesačima. O čemu bi se u tom slučaju razgovaralo? ■ In what way do you look at an ideal communication about music and motion with the choreographer and the dancers. What would in that case be the topic?

To bih i sam želio znati. Puno se razmišlja o nekim idealima, kraticama od zdravih pretpostavki do zdravih rezultata. Pritom se po mojem mišljenju nedovoljnu pažnju posvećuje vrednovanju samog procesa rada koji stoji na putu od umjetničke teze do umjetničkog rezultata i izravno donosi temeljna iskustva i spoznaje o vlastitu radu i možebitnom smislu toga rada. Da parafraziram Tadeusza Kantora? Sve svoje vrijeme u kazalištu otkrivao sam stvari za koje nisam ranije znao.

This is the thing I would personally like to know. Some details are being considered quite often, like shortcuts from sound suppositions to sound results. In my opinion an inadequate attention is given to the evaluation of the working process, that stands between the artistic thesis and the result of art, directly conveying the basic experience and cognition about one's own work and probably also about its meaning. To paraphrase Tadeusz Kantor: During all the time spent in the theater I kept discovering things that I have never known before.

01 Naša ranija analiza[1] primjene pojma "energija" u diskursu antropologije kazališta pokazala je da taj pojam ima značajke "univerzalnog" (lehlen eg, privajni eg..) označitelja. "It is evident [...] that 'energy' is a universal signifier of theatre discourse, it can be applied to all three basic principles of theatre - 'energy employed in space', 'energy employed in time', and 'physical energy'. In this kind of discourse, 'energy' means nothing and everything at the same time." U tezi iskušavali smo na primjerima prominentnih eksponenata kazališne antropologije, poput Eugenia Barbe, Tadashija Suzukija i Richarda Schechnera. Za nas je dio posla obavila i kazališna teoretičarka Josette Feral, koja je dvadesetak uglednih kazališnih režisera propitivala u njihovu razumijevanju pojma "energija" odnosno njegovoj primjeni u kazalištu. Njena je "anketa"[2] drugo njena jer je dodatno učvrstila našu poziciju. Na gotovo identično postavljeno pitanje ispitanici su dali posvema različite odgovore ili, drugim riječima, njihove definicije pojma toliku su različite da u potpunosti potvrđuju našu tezu da se "energija" u kazalištu nalaze kao neuloviljivi, fluidni, dakle "univerzalni" označitelj.

02 Prvi problem s kojim bi se morala ponajprije uhvatiti u koštac svaka buduća teorija kazališne energetike jest konceptualizacija pojma "energija". Pri tome ne gajimo iluzije da bi taj pojam u kontekstu umjetničkog polja ikada mogao dostignuti stupanj znanstvene egzaktnosti kakav je postignut primjenice u prirodnim znanostima.[3] Unatoč tim takorekuć skromnim ambicijama, kazališna energetika morala bi biti sposobna proizvesti zajedničku platformu, opću definiciju, dogovorenu razinu značenja, jer to je minimalni preduvjet, dužni zalog svake dalje plodne (dakle, polemičke) rasprave. Potrebno je odgovoriti na krajnje jednostavno pitanje: o čemu govorimo kada govorimo o "energiji" u kazalištu?[4]

03 Budući se ovi fragmenti mogu čitati onako kako su određeni naslovom, dakle pamfletistički, dozvolit ćemo si luksuz da problem riješimo "lijevom rukom" (zlobnici će metaforu pročitati kao "ljevičarski", ali mi ne hajemo za zle jezike). Proizvodnja i potrošnja energije, prelazak jednog oblika energije u drugi itd., vezana je za određeni rad, djelatnost. Izvođači neke kazališne predstave (za ta se ponekad rabi i izraz "produkcija") su djelatnici, pripadnici, koji u procesu kazališne produkcije (u probama, prilikom izvedbe predstave itd.) troše određeni kvantum radne snage, drugim riječima "energije". Ova mnoko vulgarna ekonomska hipoteza može biti napadnuta kao bezobrazno neuzvišena, ali uposto ne može biti opovrgnuta kao neistinita. Zašto dakle jedan banalno jednostavan truizam ne upotrijebiti kao kamen temeljac za tumačenje tog "fluidnog" i "neuhvatljivog" pojma? Ako pisanje ovog pamfleta počiva na utrošku moje radne snage, koji investiram u nastajanje tog produkta, zašto bi bilo drugačije u slučaju izvođača u kazališnoj predstavi, koji pred našim očima pretače svoju energiju iz jednog stanja u drugo, iz jedne zamišljene rezerve u drugu?

04 Intuitivno nam je naravno jasno da utrošak energije izvođača u kazališnoj predstavi nije sasvim ekvivalentan uloženom radu producenta u, recimo, tvornički hali. Taylorova matematička razrada svakog pokreta radnika u određenom proizvodnjskom procesu je na izvjestan način nalik teatru apsurda, ali unatoč tuj zlobnoj usporedbi ostaje činjenica da su kod tvorničkog i kazališnog producenta načini energetskih investicija opak različiti. Kazališni antropolog Eugenio Barba, kojega citiramo jednako tako rado kao što ga i kritiziramo, daje nam krajnje jednostavno i - unatoč tome ili baš zato - vrlo uvjerljivo objašnjenje: "Daily body techniques (način korištenja tijela u "svakidašnjem životu" - op. A.M.) generally follow the principle of minimum effort, that is, obtaining a maximum result with a minimum expenditure of energy. Extra-daily techniques (način korištenja tijela u kazalištu - op. A.M.) are based, on the contrary, on the wasting of energy. At times they even seem to suggest a principle opposite to that which characterizes daily techniques: the principle of maximum commitment of energy for a minimal result."[5] Ekonomska logika energetskih investicija u kazalištu posvemu je dakle različita, upravo dijametralno suprotna, ekonomiziranju s energijom u npr. tvorničkom načinu produkcije. U kazalištu ne samo da ne proizvodimo tipele, već se za tu nematerijaliziranu produkciju čak i rastrošno raznarijemo enormnom kolicinom energije. U jednom svom vrlo lijepom tekstu,[6] Maja Ogrizek zbrojila je jedan plus jedan i elegantnim spojem Aristotela, Freuda i Jakobsona teoretski utemeljila Barbinu intuiciju: primjenom Freudovog koncepta uštede utroška psihičke energije (concept of economized psychic expenditure) objasnila je užitak gledaoca.[7] Da bi kazalište uopće moglo funkcionirati kao objekt želje, da bi publika nopce dolazila u kazalište, utrošak energije na sceni mora biti maksimaliziran, izvođač mora gledaocu ponuditi suvišak utrošene energije, višak rada koji rezultira profitom gledatelja.

05 Upotreba tzv. "novih tehnologija" u scenskim umjetnostima otvara nova pitanja kada je riječ o teoriji trošenja i uštede energije u kazalištu. Recentni slučaj tehno performansa Brainstorm, premijerno izvedenog prošle godine u Ljubljanskom Cankarjevom domu,[8] radikalno premiješa ustaljene jednadžbe kazališne ekonomije. Akteri predstave ulazu naime minimalan fizički napor, jer se tijekom izvedbe njihova tijela ne pomiču mu za milimetar. Jedina energetska investicija jest utrošak psihičke energije koja je, zahvaljujući kompjutoru kao posredniku, medijatoru, s jedne strane također minimaliziran, a s druge strane očitovan, vizualiziran na način kompjutorske grafike, dakle svojevrsne tehničke reprezentacije. Riječ je dakle o svojevrsnom formalističkom "ogoljenju postupka" ili pak - uz malo mašte i pjesničke slobode - o mogućoj vizualizaciji Freudovih neuronskih teorija iz njegovih mladih dana. Predstave poput ove kazališnoj energetici nude ne nove interpretativne izazove, a da nam još nije izašla na kraj sa svojim poglavitnim problemima, s jednadžbama prvog stupnja. Plodno tlo za izlizanu prispodobu o klasičnoj kazališnoj teoriji koja s mukom hvata korak sa suvremenom kazališnom produkcijom.

01

Our earlier analysis[1] of the use of the term "energy" in the discourse of theatre anthropology has shown that it has the features of a "universal" (floating, hovering) signifier." It is evident that [...] 'energy' is a universal signifier of theatre discourse: it can be applied to all three basic principles of theatre-energy employed in space, 'energy employed in time', and 'physical energy'. In this kind of discourse, 'energy' means nothing and everything at the same time." This thesis has been tested on the examples of prominent exponents of theatre anthropology, such as Eugenio Barba, Tadashi Suzuki and Richard Schechner. A part of our work had already been done by the theatre theoretician Josette Feral who interviewed some twenty distinguished theatre directors about their understanding of the term "energy" and its use in the theatre. Her "poll"[2] is valuable because it confirmed our position. To an almost identical question, the interviewees gave completely different answers, or, in other words, their definitions of the term are so diverse that they completely bear out our proposition that "energy" is present in the theatre as an elusive, fluid, hence "universal" signifier.

02

The first problem any future theory of theatre energetics should come to grips with is the conceptualisation of the term "energy". We do not harbour any illusions that in the context of the artistic field the term could ever reach the level of scientific exactitude, such as has been reached in the natural sciences.[3] In spite of these modest claims, theatre energetics should be able to produce a common platform, a general definition, an agreed-upon level of meaning, for this is the minimal precondition, a necessary pledge for any fruitful (i.e. polemical) discussion. A very simple question needs to be answered: what do we talk about when we talk about "energy" in the theatre?[4]

03

Since these fragments are to be read in the light of their title, i.e. as a pamphlet, we shall allow ourselves the luxury of solving the problem in a "left-handed" manner (the evil tongues will take the metaphor to mean in a "leftist" manner, but we pay these no attention). The production and consumption of energy, the transformation of one form of energy into another etc., are related to a certain work, activity. The performer in a theatre "production" (mark the term) are workers, producers, who spend a certain quantity of their potential energy, in other words of "energy," in the process of making a production (in rehearsals, during the performance, etc.) This seemingly vulgar economic hypothesis can be dismissed as irreverently unsophisticated, but can by no means be refuted as false. Why not use the banal and simple truism as a grounding for an understanding of this "fluid" and "elusive" term? If the writing of this pamphlet depends on the amount of energy I invest in the making of this product, why should it be any different in the case of performers in a theatre production, who transform their energy from one form into another in front of us, pouring it from an imaginary retort into another?

04

It is, of course, intuitively clear to us that the amount of energy a performer spends in performance does not equal the work of a worker in the factory works. Taylor's motor break-down of the worker's every movement in a certain production process is in some ways similar to the theatre of the absurd; but in spite of this malicious comparison the fact remains that the modes of energetic investment are different for the two types of producers, the factory worker and the theatre performer. Theatre anthropologist Eugenio Barba, whom we delight in both citing and criticising, gives a very simple and, in spite of it or precisely because of it, a very convincing explanation: "Daily body techniques (the use of body in "everyday life" - A M.) generally follow the principle of minimum effort, that is, obtaining a maximum result with a minimum expenditure of energy. Extra-daily techniques (the use of body in the theatre - A M.) are based, on the contrary, on the wasting of energy. At times they even seem to suggest a principle opposite to that which characterises daily techniques: the principle of maximum commitment of energy for a minimal result."[5] The economic logic of energetic investments in the theatre is therefore completely different from, it is in fact diametrically opposed to, economising in a factory mode of production. Not only do we not make shines in the theatre, we also lavishly waste enormous quantities of energy on this immaterial production. In a very fine text,[6] Maja Ogrizek has added two and two together and, by means of an elegant combination of Aristotle, Freud and Jakobson, provided a theoretical foundation for Barba's intuition: by applying Freud's concept of economised psychic expenditure, she explained the viewer's pleasure.[7] For the theatre to be able to function as an object of desire, for the audience to come to the theatre, the expenditure of energy on the stage has to be maximised, the performer must offer the viewer the surplus of energy, the surplus resulting in the viewer's profit.

05

The use of the so-called "new technologies" in the performing arts poses new questions for the theory of energy expenditure and saving in the theatre. The recent case of a techno performance Brainscore, which opened last night in Cankarjev dom, in Ljubljana,[8] radically perturbs the conventional equations of theatre economy. The performers make minimal physical effort, for their bodies do not move an inch during the performance. The only energetic investment is the expenditure of psychic energy, which is also, thanks to the mediating device, the computer, minimised on the one hand, while being visually manifest on the other in terms of computer graphics, i.e. a kind of techno representation. If in the formalist "baring of the device" of sorts, a little imagination and poetic licence provided a possible visualisation of young Freud's neuron theories. Performances such as this one are already offering theatre energetics new interpretative challenges, while it has still not come to terms with its primary problems, its equations of the first order. A fertile ground for a worm-out comparison of a lame theatre theory trying to catch up with the contemporary theatre production.

* index

1 Cf "Telesne tehnike Claude Levi-Strauss Marcel Mauss Eugenio Barba" Maska, Ljubljana 3-4/1998 str 72-75 cf također "The Body, Theory and Ideology in the Discourse of Theatre Anthropology", Fama Ljubljana - Zagreb - München 1/2000 str 18-23 **2** Cf tematski izbor iz njene knjige intervjua u ovom broju Frakcije **3** Cf npr enciklopedijske definicije pojma "energija" "U fizici veličina koja karakterizira stanje (gibanje položaj polja itd) materije u nekom sustavu tijela ili čestica u užem smislu sposobnost nekog sustava da vrši rad Energija postoji u mnogo oblika (vrsta energije) koji se pretvaraju jedan u drugi (mehanička potencijalna električna magnetska svjetlosna nuklearna, toplinska kemijska energija itd) " (Opca enciklopedija Jugoslavenski leksikografski zavod Zagreb 1977 svezak 2 str 567) "Energija je sposobnost obavljanja rada Ona se pojavljuje u prirodi u različitim oblicima Energija se ne može proizvesti ni poništiti (potrošiti) ona može jedino u toku svoje transformacije ili za vrijeme rada promijeniti svoj oblik Energetika je neuka koja se bavi izučavanjem energije njenih izvora i svega što je s time u vezi " (Tehnička enciklopedija Jugoslavenski leksikografski zavod Zagreb MCMLXXVI svezak V str 319) **4** Olako obećano samo naoko samo-po-sebi-razmljivo značenje pojma 'energija' proizvodi konfuziju, koje ponekad dovodi do neslucenih semantičkih obrata Dramatični primjer takvog nesporazuma bio je predizborni plakat reformirane stranke slovenskih komunista Udružene liste socijalnih demokrata (ZLSD) koji je pretendirao na postizavanje dvostrukog ucinka sugerirati biracima ne samo za koga treba dati svoj glas (stranka ljevice) već i kome ga nipošto ne treba dati jer s takvima (strankama desnog političkog spektra) ta stranka ne želi imati ništa Međutim rezultat odnosno stvarna poruka, kako je to promocurno zaključio anonimni komentetor slovenskog konzervativnog dnevnika Delo sasvim su suprotni od željenog 'Geslo ZLSD na ovogodšnjim izborima je Nova energija Uz slogan na promocijskom su materijalu i dva kvadrata u jednom (crnom) je minus u drugom (plavom) je plus Uz glavni slogan i spomenute kvadrate tu je i drugo geslo, poziv biračima 'Glasaj za plavo' (dakle glasaj za plus) Energija odnosno nova energija može nastati samo ako se krug zatvori (priključeni moraju biti i plus i minus) Samo plus ne može proizvesti novu energiju Da bi došlo do nastanka nove energije (da bi se mogla ostvariti izborna prognoza ZLSD) mora dakle doci do spajanja plusa sa minusom (dakle crnim kvadratom) Ako to prevedemo u politički jezik stranka ZLSD ce svoj program ostvariti tako da ce se nakon izbora povezali s predstavnicima desnih stranaka i zajedno s njima proizvest ce novu energiju " (Delo Ljubljana 28 9 2000) **5** Cf Eugenio Barba The Paper Canoe A Guide to Theatre Anthropology Routledge, London and New York 1995 str 15 sq **6** Cf Maja Ogrizek Poetic Function and Performative in Theatre", u A Milohnic i R Močnik Along the Margins of Humanities ISH Ljubljana 1996 str 219-235 **7** In general Freud s scheme can be retained and, in our case simplified and adapted for theatrical' purposes In theatre, the first person i e the persons carrying out the entire stage production conspires against the second person i e the repulsive outside world The first person calls on the third person i e the audience to be her/his ally which is absolutely necessary in order for things to work at all The first person the stage addressers, invests psychic energy in her/his struggle with the second person i e the world while the entire happenings are intended for the third person (theatre is always theatre for someone!) The third person is rewarded with saved psychic expenditure for her/his alliance with the first person who invested her/his psychic energy in place of the third person for confrontation with the second person Energy is given as a gift to the tird person the theatre spectator who did not invest any energy in the confrontation with the second person the ugly world, and remained merely an inactive ally - Hence the door to otherwise forbidden sources of pleasure is opened to the third person The not-invested psychic energy whispers carpe diem to us thus the energy saved or given as a gift by the first person i e the energy coming from the stage is a pleasure in itself" (Ibid str 229 sq) **8** Cf članak Urosa Korenčana o predstavi Brainscore u ovom broju Frakcije

1 Cf "Telesne tehnike" Claude Levi-Strauss, Marcel Mauss, Eugenio Barba", Maska 3-4 (1996) pp 72-75 cf also "The Body Theory and Ideology in the Discourse of Theatre Anthropology", Fama 1 (2000) pp 18-23 2 Cf the thematic selection from her book of interviews in this issue 3 Cf e.g encyclopaedic definitions of the term "energy" "In physics, the property of a state (motion position field etc) of matter in a system of bodies or particles, specifically the capacity of a system to perform work Energy exists in many forms (kinds of energy), which transform into each other (kinetic, potential, electric, magnetic, nuclear, thermal, chemical energy, etc.)" (Opće enciklopedija, Zagreb Jugoslavenski leksikografski zavod, 1977, vol 2 p 567) "Energy is the capacity to perform work It is manifest in nature in various forms Energy cannot be produced nor annulled (exhausted), it can only change form during its transformation or during work Energetics is a science which studies energy, its sources and all related phenomena " (Tehnička enciklopedija, Zagreb Jugoslavenski leksikografski zavod, 1976, vol V p 319) 4 The hastily promised and deceptively obvious meaning of the term "energy" causes confusion, sometimes leading to unforeseen semantic turns A dramatic example of such a misunderstanding was the poster used in the election campaign by the Slovene reformed Communist Party, The Joint List of Social Democrats (ZLSD), which aimed at a double effect to suggest the voters not only who to vote for (the party of the Left) but also who not to vote for as this party would have nothing to do with those (the parties of the Right-wing political spectrum) However, the result, i.e. the real message, as the anonymous commentator of the Slovene conservative daily Delo insightfully noted, turned out to be exactly the opposite "The ZLSD slogan for this year's elections is 'New energy.' In the promotional material, the slogan is accompanied by two squares one (black) with a minus, and the other (blue) with a plus in it Apart from the main slogan and the squares, there is another slogan, the call to voters to 'Vote blue' (i e vote plus) Energy, i e new energy, can come about only if the circuit is closed (both plus and minus are needed) The plus alone cannot produce new energy To create new energy (to realise the election prognostication of the ZLSD), the plus has to connect with the minus (the black square) Translated into the language of politics the ZLSD will realise its programme by joining forces with the parties of the right after the elections, to create new energy " (Delo, 26 9 2000) 5 Cf Eugenio Barba "The Paper Canoe," in A Guide to Theatre Anthropology (London and New York Routledge, 1995 p 15 ff) 6 Cf Maja Ogrizek "Poetic Function and Performative in Theatre," in Milohnič, A and Močnik, R (eds) Along the Margins of Humanities (Ljubljana ISH, 1996 pp 219-235) 7 "In general Freud's scheme can be retained and, in our case, simplified and adapted for 'theatrical' purposes In theatre, the first person, i.e the persons carrying out the entire stage production, conspires against the second person, i e the repulsive outside world The first person calls on the third person i e the audience to be her/his ally which is absolutely necessary in order for things to work at all The first person the stage addressers, invests psychic energy in her/his struggle with the second person, i e the world, while the entire happenings are intended for the third person (theatre is always theatre for someone!) The third person is rewarded with saved psychic expenditure for her/his alliance with the first person, who invested her/his psychic energy in place of the third person for confrontation with the second person Energy is given as a gift to the third person, the theatre spectator, who did not invest any energy in the confrontation with the second person, the ugly world, and remained merely an inactive ally - Hence, the door to otherwise forbidden sources of pleasure is opened to the third person The not-invested psychic energy whispers carpe diem to us, thus, the energy saved or given as a gift by the first person, i e the energy coming from the stage, is a pleasure in itself " (Ibid , p 229 ff) 6 Cf Uroš Korenčan's article on Brainscore in this issue

01 Reza Abdoh

Govorimo o nasilju na razini sadržaja, ali gluma koju zahtijevate od svojih glumaca također je žestoka i iziskuje puno energije. Glazba je toliko glasna da od se od nje tresu daske.

Ja puno zahtijevam: osobito u pogledu tjelesne spreme.

Kako glumcima uspijeva preživjeti? Podvrgavate li strašnom režimu!

To je pitanje pripreme. Nakon određenog vremena uvježbani su da to podnesu.

Ali mislite li da bi uvijek morali igrati s toliko velikom količinom energije?

Ne, ne mislim. Samo da bi izvali neke stvari. Katkad je to nužno, ali ne uvijek. Sve su to vrlo dobro izučeni glumci: mogu sve. Stoga bih isto tako mogao zahtijevati i da usporе. To nema nikakve veze s njihovim znanjem i sposobnostima. Osim toga, za mene u kazalištu nije toliko vazna energija, koliko ritam. Temeljno pitanje koje si moramo postaviti je sljedeće: što od nas rad iziskuje i što to znači?

We are talking of violence as a theme of your performances, but the acting that you require from your actors is also very violent and demands a lot of energy. The music is so loud that the hearts tremble.

I require a lot, especially when it comes to the physical side of acting.

But how do actors manage to survive? They are subjected to a terrible regime!

It is a question of training. After a certain period of time, they become capable of bearing it.

But do you think that they should always act with such a huge investment of energy?

No, I do not think so. Only for certain things. It is sometimes necessary, but not always. All these actors are very competent, they can do anything. I can also ask them to slow down. This has nothing to do with their competence. Anyway, theatre is not about energy but about rhythm. The main question to be asked is the following one: what does the work require and what does that mean?

Čini mi se da mladi glumci traže neke orijentacijske točke i da ih pronalaze u onome što tijelo može učiniti s jedne strane te u onome što nudi tekst s druge. Dok je u šezdesetima postojala neka vrsta rascjepa između toga dvoga, danas je na djelu spiega teksta i tijela. Iz cijeloga je toga procesa izronio pojam 'energije'. Vrlo prisutan u sedamdesetima, i danas je veznim osloncem rada.

U sedamdesetima se govorilo o energiji kao o temeljnom pokretaču kazališnog zbivanja, nasuprot konvencionalnoj formi glume u kojoj su svako utjelovljenje i svaka vitalnost bili potisnuti ustranu. Riječ "energija" korištila se kao oružje uz pomoć kojeg se borilo protiv inercije tijela u predstavi. Ta je epoha uostalom bila istinska početna točka one struje koje se nazivala "tjelesnim kazalištem". Javili su se novi oblici tjelesnog i glasovnog treninga, istočnjačke tehnike, tjelesni mim, kazališni happening i slično. Rad na tijelu i rad na tjelesnoj ili energetskoj dinamici koji ga prati morali bi se zapravo simultano odvijati. Glumac je totalitet, sveukupnost. On je, da tako kažem, više od zbroja svojih sposobnosti. Riječ je o tome da se pronađu putovi koji će u stvaralačkoj perspektivi, simultano pokrenuti sve njegove sposobnosti.

U vašem slučaju "energija" znači isto što i "intenzitet", intenzitet pokreta... Možda poticaj...

Ali pokret se rađa iz nekog poticaja. Energija koju stvara glumac mogla bi se gotovo kvantitativno izmjeriti. Kada se energija koju odašilje neki pokret uspijeva kvantificirati, to u meni doziva sliku tumaca bilo koje izvedbene umjetnosti koji daje dojam da strasno teško radi dok je na pozornici. Ta se perspektiva može činiti privlačnom plesacu ili glazbeniku, ali od glumca čini pravog jednika. Gledatelji katkada osjete tjelesni napor koji glumac mora učiniti u tumačenju nekih uloga, ali to je steta, jer se izlaže opasnosti da odvrati pozornost od onoga što je doista bitno u predstavi.

Glumac bi se morao prisjetiti kvalitete tijeka žive vode: sad poloka, sad izvore, sad njeke, sad bujice koja teče bez prekida i napora. Neka njegova nazočnost na pozornici ima takva svojstva.

Činjenica je da nas danas toliko zatupljuje ono što nam nude televizijske ličnosti, jednako kao i one sto igraju u kazalištu, nase svakodnevice, da nam je nazočnost glumca na pozornici, pred našim očima, potpuno angažiranog u nekom dramskom zbivanju, neuobičajena pojava. Onda to zovemo intenzitetom. Možda smo se mi posve odvikli od izražavanja pune prisutnosti?

I seem to me that young actors search for new orienting points and that they take them from the body on the one hand, and on the other, from the text. In the sixties there was a kind of split between the two, while today the two work together. The notion of "energy " emerged from that. It was very frequent in the seventies and it continues to be an important point of reference.

In the seventies one talked about the energy as a fundamental moving force of the theatrical action, as opposed to the conventional form of acting in which the incarnation and all the vitality were put aside.

The word "energy" served as a weapon with which to fight against the inertia of the body in performance. At the time, a whole new tendency called "the bodily theatre" started: new types of physical and vocal training, techniques from the Far East, bodily mime, happenings, etc.

In fact, the work on the speech and the work on the dynamics of the body or energy which accompanies it should be carried out simultaneously. The actor is a totality, a whole, he is more than the sum of his qualities, if I may say so. It is up to him to find the ways to put all his faculties simultaneously in action, in a creative perspective.

In your case, "energy" means "intensity". Intensity of movement, impetus, perhaps...

But impetus is precisely that which produces the movement.

To perceive the energy which is generated by an actor belongs almost to the order of quantitative measurements. When you reach the point where you can measure the energy which emerges out of a movement, it corresponds for me to the image of an actor who gives the impression of working very hard when he is on the stage. It can seem an alluring perspective for a dancer or even for a musician, but for an actor it is really painful. There are times when the public is aware of the physical effort the actor puts in his interpretation of certain roles, but it is a pity, because there is a danger that they will turn their attention away from what is really at stake in the performance.

The actor should remember the quality of the flowing water: sometimes a spring water, sometimes a river, sometimes rapids, flowing without stopping and without effort. His presence on the stage should have a comparable quality.

The thing is that today we are so numbed by what the characters on television and in the theater of everyday life are saying to us, that the presence of an actor fully engaged in front of us in a dramatic action has become unusual to us. And now we call it intensity. Perhaps we lost the habit of expressing the fullness?

Kada se govori o glumčevoj izobrazbi, često se spominju dva pojma. Prvi je pojam "energije", a drugi "prisutnost". Glumci puno govore o "energiji", dok redatelji govore o energiji glumca. Rabite li vi te pojmove i kako biste ih definirali?

Riječ 'energija' zloupotrebljava se preko svake mjere. To je tipičan primjer riječi koja ne znači ništa od silnog htijenja da znači sve. Ne prihvaćam da se zaključci uspoređuju s hipotezama, kao ni da glumac uspoređuje postulate koji se tiču energetskih intuicija s aksiomima pantomimičara o brzini i snazi. To mi se čini prilično lakoumno. Glumac bi morao htjeti i moći prijeći određeni razmak između dviju točki na pozornici unutar određenog trajanja, bilo po vlastitom izboru ili, još bolje, po izboru redatelja. To je ono što tvori dio manire stila. Značenje ili ono sto evocira ta specifična brzina ili sporost nije ista kao neka druga specifična brzina ili sporost. Ne pristajem tako lako brčkati se u aleatonci. Teško mi je zamisliti da je Picasso bio ravnodušan spram putanje njedne crte. Divim se takvom tipu genija.

Dobar je onaj trenutak u kojem se pojedinačni doprinos igri i cjelina djela pokore estetskoj volji, a da pritom glumčeva osobnost nema nikakva udjela. Riječ je o cerebralnom pristupu svojstvenom onome sto Pascal naziva esprit géométrique (geometrijskog duha), o povlastici onoga tko vlada sobom i tko vlada prostorom. Ona svjedoči o nadmoći duha nad tijelom a da pritom ne riječe Freuda.

'Snaga' podrazumijeva čitav registar koji obuhvaca raspon od odsutnosti snage do pucanja od snage. Shakespeare je to dobro razumio kada je u prizoru u kojem Henrik IV umire sučelio nemjerljivu težinu pera i težinu krune. Snaga i težina, brzina i težina ne mogu se razdvojiti.

Naravno da nemaju svi glumci istu sirinu registra, a i ne igraju s njom na isti način. Nadzor nad tom sastavnicom glume često se shvaca kao represija, a riječ je o tome da ja pronađe i ponovno usvoji samo sebe.

Dakle, cijenim beskajni broj odnosa u brzini, snazi i vremenu puno više od tog pojma energije koji je samo zamjena za sve sto smo nesposobni nazvati nekim imenom, jer nam odgovara da se time ne zaokupljamo, jer je lakse ne znati, pa ostaje vise prostora za naklapanje i sarlatanstvo. Što se pak tiče "prisutnosti", rekao bih da je nju moguce definirati njezinom suprotnoscu, represijom ega, odsutnošću jastva. Lik je neka vrsta nad-jastva, a i kolektivnog jastva. Sve se oni pronalaze u grafickoj i apstraktnoj glumi. Rekao bih da je glumac prisutan kada mi je moguce na njega projicirati kao da je ekran. On je potencijalno moje tijelo a virtualno moj duh. Govorim to kako bih pokazao do koje mjere ne volim glumčevu pojedinačnost, sve te tikove i opca mjesta u ponasanju koji nemaju nikakve veze s likom i koji mi samo odvlace pozornost.

Two notions are often mentioned when one talks about the formation (training) of the actor. The first one is the notion of "energy" and the second of "presence". The actor talks a lot about the energy, while the directors talk about the energy of the actor. Do you use these notions? If so, how would you define them?

The word "energy" is abused. It is a typical example of a word which does not mean anything precisely because it wants to express everything. As I do not accept that conclusions be compared to hypotheses, I do not accept that an actor compares his postulates concerning energetic intuitions with the axioms of a mime concerning speed and force either. This seems to me quite headless.

The actor should be willing and able to run betweeen two separate points on the stage in a precise duration chosen by him or by the director (if there is one). It is a part of his manner, his style. The meaning or whatever such specific duration evokes is not the same as that of another duration. I do not easily agree to bathe in the elestonc. It is difficult for me to imagine that Picasso was indifferent to the destiny of a single line. It is that kind of genius that I admire.

The good thing is the moment in which the individual acting and the whole of the work become capable of submitting themselves, of obeying an aesthetic will without any regard for the personality of the actor. This is a cérebral approach of an esprit géométrique (geometrical spirit), a privilege of someone who masters himself and masters the space: it testifies to the supremacy of the spirit over the body without denying Freud for that matter.

When we use the word "force", we mean the whole scope, from the absence of force to the extreme use of it. Shakespeare understands it very well when he, in the scene in which Henry IV dies, puts together the impondemable weight of a feather and the weight of the crown. One cannot dissociate force from weight, speed from weight. The interpreters do not evidently all have the same wideness of range and they do not use it in the same way. The control of things is frequently perceived as a repression, while it is a matter of reappropriating the self by the self.

I praise the infinity of the relations of speed, force and time rather than that notion of energy which is a surrogate for all that we are incapable of naming because we go very well along with that, not having to name, because it is easier not to know. It gives more space to prattling and quackery.

When it comes to "energy", I would say that it is defined by its contrary: the repression of the ego, the absence of self. The character is a suporself.

also a collective self. It is like that when acting is graphic and abstract and everybody finds oneself in it. I would claim that the interpreter is present when I can project on him as if he were a screen. He is potentially my body and virtually my spirit. This is all to confirm how much I dislike the individuality of the actor, all these tics and commonplaces of behaviour which do not have anything to do with the character and which distract my attention from it.

To explain his notion of presence, Barba talks about certain laws, particularly the law of imbalance. He claims that one of the modes of reaching the presence is to always be in a state of balance verging on imbalance.

Does it seem to you to correspond to realities?

Completely. It is Decroux's procedure of unstable balance, which is applied literally to the art of movement. This procedure, which is also a principle, should be nuanced in order to be adaptable to the enactment of the text. It is not less valuable in that case, but then it is applied to the live emotions which have to join the psychological) thread of the character and his interlocutors, of the situation, and of the global aesthetic of the performance as well.

Često se prisutnost povezuje s energijom. Energija je nejasan pojam, jer ga svi tumače prema svojem nahođenju. Povezujete li vi "prisutnost" s "energijom"? Koko biste definirali energiju glumca?

Ne znam tko to kaže da je energija nejasan pojam. Jer je pojam energije izuzetno jednostavan. Uzmite bilo koju knjigu iz fizike i naći ćete što je energija. Na biološkom planu to je skup mišićnih i živčanih napetosti. Energija je aktivnost. Čitavo vrijeme smo aktivni: tijelo nam je živo i aktivnost nas razlikuje od mrtvog tijela. Mrtvo tijelo ima rigor mortis: ništa njime ne prolazi, iznutra ga ne pokreću stalni, mnogostruki i simultani valovi energije. Energija se očituje složenim i simultanim valom izmjena tonusa. Ali nas ne zanima energija koja je svojstvena svakom živom biću u svakodnevnom životu. Zanima nas kako se ta energija oblikuje i vizija koju tvori, kako postaje učinkovita po osjete i duh gledatelja/sluha. Zamislim li da sam otao koji leti i već me sama činjenica da sam to izrekao goni da se uspinjem u visinu. Sama ta misao šalje poruku od mojeg mozga prema ostalim dijelovima tijela: poruku koja budi napetost prema gore, prema nebu. Kazalište je umjetnost koja očituje: nudi viziju tej stalni protok promjena koji tvori naše misli i sve naše unutrašnje procese koji katakad vode istodobno u različitim smjerovima.

Energija je mišićna i živčana varijacija. Ona je napetost. Kako se radi s napetostima? Uzmimo primjer na koji se svatko može pozvati: klasični balet. U kodificiranim formama klasičnog baleta vidljiva je čitava arhitektura tijela. Plesač hoda, ali hoda na potpuno različit način od onoga koji je svojstven svakodnevnu hodu: premda taj način slijedi ista načela kao i svakodnevni, načela stalne varijacije. Kada gledamo bilo koji isječak klasičnog baleta zamjećujemo mnogo mikrovarijacija u trupu, u načinu na koji plesač gleda ili na koji pokreće ruke. Ove mikrovarijacije rekonstruiraju simultanost valova napetosti i promjena, a da nam kao gledateljima preko te vrlo rafinirane dramaturgije koja prisutnost oblikuje u viziju daju dojam lakoće, uspravnosti, izvanjskosti, odsutnosti, kakva napora.

Ali i čaljeje energija kod svih različita. Svatko različite živi te napetosti.

To je osobito vidljivo u kodificiranim formama, jer je u njima energija formalizirana. Mora imati početak i kraj, imati određenu kvalitetu tonusa. To se vrlo precizno uči. Ako neki kathakali plesač ili neki klasični plesač mora tijekom načiniti određenu gestu ili skočiti na određenu visinu, zauzet će precizni položaj tijela kako bi postigao određeni tonus. U kodificiranim formama energija je iznimno dobro proračunata pa omogućuje da se dostigne osjećaj ograničnosti. Ali kada valja protumačiti tekst, suočljujemo se s enormnim problemima.

Kako dospjeti do te organičnosti. Neki put nam uspije neki ne. Na taj se problem usredotočuju svi teoretski tekstovi o kojima smo pričali. Svi ti tekstovi, koji su za nas vrlo vazni, bave se načinom na koji se gradi scensko ponašanje tako da se stvori odnos između našeg načina razmišljanja i načina na koji somatiziramo tu misao, na koji je utjelovljujemo kako bi bila učinkovita i za gledatelje. Samo se po sebi razumije da je taj proces različit za svakog pojedinca i da ga je vrlo teško ostvariti, inače bi bilo tko mogao biti glumac. Bitna za to da se dosegne ova kvaliteta scenskog ponašanja srž je glumačko tehnike i umijeća.

Presence is frequently linked with energy. Energy is a loose concept, because everyone puts in it his or her own vision of things. Do you link these two? How would you define the energy of the actor?

I do not know who says that energy is a loose concept because the notion of energy is extremely simple. Take any book on physics and it will say to you what energy is. On the biological level, it is a group of muscular and nervous tensions. Energy is activity. We are all the time in an activity; our body is alive and the activity distinguish it from the dead body. The dead body has a rigor mortis, nothing goes through it. It is not animated from within by these continuous waves, multiple and simultaneous waves of change.

Energy manifests itself by a complex and simultaneous [illegible] of variations of tightness. But it is not the energy that characterizes every living being in his everyday life, that is of our concern here. Rather we ask how to model this energy and make it visible, how it produces effects upon the senses and spirit of the spectator. I can think that I am an eagle flying and only by saying this I start climbing high. The very thought of it makes my brain send a message to the rest of the body, a message which provokes a tension climbing high, up to the sky. Theatre is the art which makes it obvious, visible, this continuous flow of changes that our thought is, and all our interior processes which, often simultaneously, go in divergent directions.

Energy is a muscular and nervous variation. It is a tension. So, how to work with tensions? Let us take an example which everybody can refer to: classical ballet. In the codified forms of classical ballet we see a completely different architecture of the body. The dancer walks, but he walks in a very different manner from how he walks in his everyday life, although the former follows the same principles as the latter: those of continuous variation. If you watch any fragment of the classical ballet you like, you will perceive a multiplicity of microvariations in the torso, in the manner of looking, of moving the hands. These microvariations reconstruct the simultaneity of this wave of tensions, of changes, while at the same time - through this refined dramaturgy of making visible the presence - giving to the public a sensation of lightness, of verticality, of being-out-of-here, of lack of effort.

Still, energy is not the same for everyone. Every person lives his or her tensions differently.

This is obvious in codified forms, because in them the energy is formalized. It has to have a beginning and an end, to have a certain quality of tightness. One learns it in a very exact manner. If a dancer of kathakali or a classical dancer has to make a gesture with his hand or jump at a certain height, he will assume the exact posture to gain the tightness. In these codified forms energy is extremely well calculated and it enables one to reach the sensation of organic matter. But when in front of the interpretation of a text, we face enormous problems. How to reach this sensation? Sometimes we succeed, some other time not. All the texts dealing with the theory focus on that problem. All these texts which are very important to us, deal with the question of how to establish behaviour on the stage, in order to create this relationship between the way we think and the way we somatize this thought, the way we make it corporal, so that it may be efficacious for the spectator. Of course it is different for each individual and it is difficult, because otherwise everyone could be an actor. The concern for reaching this quality of behaviour on the stage is precisely that which constitutes the technique and the competence of the actor.

Pojam koji umjetnici često rabe pojam je energije. govori se o energiji glumca, kaže se kako mu je zadaca "usmjeriti svoju energiju". Rabite li vi taj pojam kada radite i kako biste ga definirali?

Prije svega, energija nije nesto sto bi se moglo steći vjezbanjem. To je nesto sto imate u sebi i vezano je s onim sto kanite ispricati.

Energija se budi iz indignacije koja se osjeca spram nekih stvari ili nekoga ili nekog sustava. Povezana je s politickim diskursom uz koji prianjamo tijekom neke predstave. Glumac mora izabrati svoj tabor, jer ima drustvenu i moralnu obvezu prema publici. On prenosi ideje, misli, emocije, drustvenost, cinizam. Mora komunicirati u dobru i uzlu, u sarkazmu, u okrutnosti ili u poruzi prema nepravdi. Mora odabrati tabor. Glumac ili izvodac, ili kazalisni covjek bilo koje vrste, koji se svima svida, nesto je uzasno i nepodnosljivo. Uostalom, nisam siguran da takva osoba uopce postoji. Čak ni Shakespearea nisu svi voljeli. Neki kazu da je bio lopov, pricalo, frivolni brbljavac, klepetalo, netko kome je na umu bio prazan efekt, tko je "mljeo uzvisene riječi". Svi su veliki umjetnici imali neprijatelje. Molièrea su skoro ubili. Htjeli su mu staviti brnjicu, usutkati ga. Bio je cenziran, zabranili su mu da izvodi svoje komade na ulici.

Svaki veliki kazalisni covjek ne smije imati nikakva posla s vlascu, inace je potpuni suzanj. Ali ima trenutaka u kojima interesi neke vlasti mogu koincidirati s interesima umjetnika, recimo, kada se zajedno bore protiv neke druge moci. Takav je primjer razdoblje u kojem se Crkva ujedinila s kazalisnim ljudima kako bi se borila protiv Reformacije. Ili kad je Reforma pozivala umjetnike da se bore protiv Protureformacije. Molière se povezao s kraljem jer se kralj morao boriti protiv plemstva i Crkve. U Shakespeareovo doba kazaliste se ujedinilo s kraljicom Elizabetom kako bi se borilo protiv kvekera koji su prijetili njezinoj vladavini i protivili se kazalistu.

Medutim, dogada se da nazocimo iznimnim situacijama kada vlast i kazaliste rade zajedno tako da se kazalištu omoguci razvitak. Ali ima i uvijek ce biti situacija u kojima kazaliste otvoreno vrijeda vlast koja ga podupire. U tome je kljuc i snaga kazalista.

Another concept which artists use frequently is the concept of energy. One talks about the energy of the actor, that he should "channel his energy". Do you use this concept when you work and how would you define it?

First, energy is not something that you acquire by making exercises. It is something deep down in one's

[illegible] and it has to do with the story one wishes to tell. The energy springs out of the indignation that one feels towards someone or even towards a system. It is linked to the political discourse that one holds on to in a performance. The actor has to choose his camp, because he has a social and moral duty towards his public. He is a communicator of ideas, of thoughts, of emotions, of the social, of cynism. He has to communicate, in good, in bad, in sarcasm, in the ferocity or in the laughter against the injustice. He has to choose his camp. An actor or anyone involved in the theatre who just pleases everyone is something horrible and insufferable. I am not in any case sure that he exists. Even Shakespeare wasn't loved by everyone. Somebody says he was a thief, a big chatterer, a frivolous tatterer, a braggart, someone who searched for easy effects, a "mill of illustrious words". All the big artists had their ennemies. Molière was almost killed. Someone wanted him to shut his mouth, to make him silent. He was censored. He wasn't permitted to act on stage or in the street. Every important theatre personality should avoid relations with power, or else he will be totally enslaved. But there are certain moments in which the interest of power coincides with the interes of the artist, for instance when they fight together against another kind of power. This was the case of the Church when it associated itself with the people from theatre to fight the Reformation. And then, when the Reformation called the artists to fight the Counter-Reformation. Molière was associated with the king because the king had to fight against the aristocracy and the Church. At the time of Shakespeare, the theatre united with queen Elizabeth to fight against the Quakers, who threatened her power and were opposed to theatre.

However, there are exceptional situations in which the power and the theatre collude in such a way that theatre is permitted to develop. And there are also and always situations in which theatre kicks the ass of the power which supports it. This is the key to theatre and its force.

Što se mene tiče, koristim se pojmom energije tijekom samog rada. Ona je sastavni dio rada. Ali nema nikakve veze s pojmom prisutnosti.

Energija je neka vrsta glumčevog pogonskog goriva, ili možda radije glumcevog karburatora, jer katkada u njega treba nešto uliti. Nasuprot tome, ima glumaca koji imaju i previše energije. Rekao bih da puno glumaca ima previše energije ili koji joj barem daju prvenstvo a ne znaju kako bi je inteligentno raspodijelili kad rade na ulozi.

Koristim se riječju karburator jer imam osjećaj da se karburator može regulirati. U njega se može uliti više ili manje goriva. Kao sinonim upotrijebio bih riječ "pritisak". Možete izvršiti veći ili manji pritisak na glumca, zahtijevati da uloži više energije ili da smanji unos, da ga smanji sve dok ne osjeti da mu sama energija neće pomoći da odigra ulogu. Ta energija ishodila bi više iz rada nego iz neke urođene darovitosti. Ona se gradi, bez obzira imamo li je na početku više ili manje.

Ovaj pojam energije stvara u nekih glumaca želju da pronađu izvore energije, središta energije. Ima puno glumaca koji odlaze na istok kako bi tragali za tom vrstom oslonaca u radu. Jeste li i vi pali u iskušenje da podete tim putem koji prolazi istokom da bi se vratio zapadnom kazalištu?

Ja sam samouk u režiji i kazalištu i k tome kazalište nije nešto što me uvijek oduševljava. Ono nije čimbenik koji me određuje. Time želim reći da mi život uvijek zanima više od kazališta, a kako sam bio samouk, duboko vjerujem da me kod glumca nisu zanimale ni tehnika ni energije, nego začuđujuća potresnost i osobnost koju posjeduje na pozornici.

Zanimala me njegova sposobnost da donese pregršt emocija i vibracija koje su me uznemirivale, pa sam od njega više tražio da se sa svojom tehnikom snađe kako sam znađe.

Želim time reći da sam zamišljao da svaki glumac može vrlo dobro sam smisliti svoju tehniku. Ako neki glumac mora poći u Indiju kako bi našao točke svoje energije, kažem mu da ode, ako neki drugi osjeća potrebu raditi aerobičke vježbe ili se podvrći psihoanalitičkom tretmanu, neka to i učini. No zapravo nikad me nije previše zanimala ta vrsta ispitivanja. Bio sam u Indiji kako bih režirao u Bhopalu i pokušao sam doznati kako rade glumci.

Neke su mi stvari bile uvjerljive ali s druge strane možda se te tehnike ne mogu primijeniti kako bi se postiglo nešto drugo. Ne znam imaju li te tehnike smisla za zapadnog glumca, no ponavljam, znam vrlo malo o tom području.

As for me, I use the notion of energy while I work. It is a part of the work, but it has nothing to do with the notion of presence.

Energy is the fuel of the actor, or rather the carburator of the actor, because you have to put some of it from time to time. On the other side, there are actors who have too much of it. I would say that a lot of actors have too much energy or in any case that they think it is a priority and do not know how to distribute it in a role in an intelligent manner.

I use the word carburator because I have a feeling that you can regulate a carburator. You can put more or less energy if you want. I would use the synonymous word "pressure". You can put more or less pressure on an actor, ask him to put it or to withdraw it, to withdraw some of it until he senses that it is not only the energy that will help him play the role. The energy belongs more to the work than to an innate gift. It builds itself even when one has it more or less from the start.

This notion of energy creates in certain actors a desire to find the sources of energy, centres of energy. There are a lot of actors who go to the Orient to search for these points of reference. Have you been tempted to go that way through the Orient to come back to the western theatre?

I am self-educated in directing and theatre and, further, I do not always feel passion for theatre. It is not a determining element for me. By this I mean that I was always more interested in life itself than with theatre. As I am self-educated, I think that deep down it was neither the technique nor the energies that I found interesting in an actor, but above all the vibrant and personal in him which astonishes me on the stage.

I was interested more in his capacity to guide these torrents of emotions and vibrations that troubled me and I rather asked from him to manage with his own technique.

I mean by this that I imagined that every actor could invent his own technique very well. If an actor feels the need to go to India to find his points of energy, I tell him to go there, if another needs to do aerobics or a psychoanalytic treatment, let him do it. But deep down I was never really interested... in that kind of questions. I was in India when I directed in Bhopal, and I tried to see how the actors worked.

Certain things were persuasive but on the other hand perhaps these techniques cannot be applied in order to get some other things. However, I do not know whether these techniques are to be applied mechanically to western actors. But, as I said, it is a domain which I know little of.

Emocija se dakle šalje natrag k publici. U njoj se emocije budi zbog onog što radi glumac. Katkada je riječ više o osjetu. Zbog toga ste vi bliži performansu nego kazalištu Stanislavskijeva tipa. Jedan se pojam u kazalištu često rabi, pojam energije. Koristite li se vi tim pojmom i kako biste ga definirali?

K. Valk - To je upravo nešto o čemu više govorimo nego li o emociji ili psihologiji. Orkestracija mi ma predstave cilj je ukazati na to kamo smještamo energiju, kamo je usmjerujemo.

Za mene koja igram u predstavama to je konsnij pojam od 'psihologije'. Kada bih morala preciznije govoriti o energiji, mislim da bih se poslužila glazbenim terminima allegro i staccato. Oni su jednostavno pertinentniji, jer je energija povezana s tjelesnim partiturama svakog člana grupe. To ujedno objašnjava kako se tjelesne partiture različitih glumaca povezuju kako bi tvorile energiju koju vidimo na pozornici. Kad u New Yorku čitam dnevne novine, rado pročitam prikaze koncerata jer mi se svida način na koji opisuju izvedbe. Voljela bih kad bi ljudi naše izvedbe opisivali na takav način. Elizabeth često kaže: 'Ah, ali ti bi na ovom mjestu morala nastupiti u nizim tonovima.' Za mene takav način pristupa stvarima tako da se uz likove asocira instrument ili glazba, sazvučnikaj psihologije ili emocije.

Kako započinjete rad na nekom komadu?

E. Lecompte: Ne započinjemo uvijek nekim komadom. Glumci ne raspolažu uvijek od samog početka ulogom koju valja odigrati.

K. Valk: Ne kažemo si "Evo ti tekst". Katkad se svi zajedno sjednemo i nešto čitamo, katkad gledamo film ili transkribiramo neku snimku, katkad se odlučimo čitati nešto specifično. Rad se može odvijati i odvojeno, u različitim trenucima.

E. Lecompte: Ne otputimo se u jednom smjeru. Do predstave stižemo s različitih strana, rezultat nije uvijek onaj koji smo očekivali.

Danes se mnogo glumaca i redatelja oslanja na istočnjačke kazališne tehnike: zen, kuto, kathakali, bunraku... Umjetnici odlaze na istok. Je li zaveo i vas?

E. Lecompte: Neizbježno. Nismo morale tamo ići, sve je već ovdje.

So the emotion is returned to the public. The emotion springs from the actor because of what he does. Sometimes it is rather a sensation. That is why you belong more to the performance than to the theatre of Stanislavsky. There is a notion frequently used in theatre, the notion of energy: is it the notion that you use and if so, how would you define it?

K. Valk - It is precisely that which we talk about, more than about emotion or psychology. The rhythmical orchestration of a performance shows where we place the energy, where we direct it.

I perform more in plays and use this concept more often than the concept of 'psychology'. If I had to talk of energy more specifically, I believe that I would like to use the musical terms allegro and staccato. It is simply more pertinent, because energy is linked to the physical score of each member and of the group. This expresses also how physical scores of different actors link in order to constitute an energy that is seen on the stage. When I read a journal in New York, I love to read the reviews of concerts, because I appreciate the way in which they describe the performances. I would like people to describe our performances in that way. It often happens to Elisabeth to say: "Oh more bass from you there". For me that kind of approach to things, to associate a character to an instrument or a music, is beyond the psychology and emotion.

How do you start work on a play?

E. Lecompte - We do not always start with a play and the actors do not always have a particular role to play right from the start.

K. Valk - We do not tell to each other: "Well, there is your text." We can sit down together and read something, we can watch the film and transcribe the tape, the we can decide to read something specific. The work can be done in sections, at different moments.

E. Lecompte - We do not engage ourselves in one direction only. We reach the performance from different sides, and the result is not always that which we expected.

Today a lot of actors and directors refer to the Orient: zen, kuto, kathakali, bunraku... The artists go east. Were you also seduced by the Orient?

E. Lecompte: We cannot avoid it. We do not have to go there for that matter, we have it here.

Današnji redatelji često se koriste jednom riječju, a to je "energija". Kako biste je ti definirali?

To je skup osobina nekog pojedinca koje se izražavaju na određeni način. To je energija. To je izraz, brzina u tijelu, način na koji se pokreće, snaga. Energija je svjetlo, toplina tijela, ono što izvire iz tijela.

Prema vašoj definiciji, energija glumca ne razlikuje se bilo da je na pozornici ili izvan nje.

Slici li glumac sebi na pozornici i u životu? I da i ne. Poznajem vrlo sramežljive glumice koje postaju nevjerojatno bezimne na pozornici. Taj je fenomen dobro poznat. Katkada dolazi do udvajanja osobnosti. Katkada razaznajemo velike paradokse kada uspoređujemo energiju izvan pozornice i na njoj. Drugi put pak glumac kojeg vidimo na pozornici isti je kao u životu.

There is a word which is often repeated among directors today, the word "energy". How would you define that notion?

It is a cluster of characteristics of an individual which are expressed in a certain manner. That is energy: it is an expression, a speed in the body, a mode of moving, a force. Energy is a kind of light, it is the warmth of the body, it is that which radiates from it.

According to your definition, the energy of an actor does not depend on whether he is on stage or not.

Does the actor on stage bear resemblance to himself in everyday life? Yes and no. I know actresses who are very shy and who become incredibly shameless on stage. This phenomenon is well known. Sometimes there happens a kind of doubling of the personality. Sometimes one can find big paradoxes between what is off on the stage. At other times, the actor you see on stage is the same as in everyday life.

09 Denis Marleau

Red koji zahtijevate od svojih glumaca iziskuje pune energije, kako bi se održao ritam, kako bi se jednostavno izrekao tekst, kako bi se bilo tu s toliko snage i prisutnosti. Je li pojam energije važan u vašoj radnoj metodi?

Glumac koji prilikom pokusa ili za vrijeme predstave ulazi u prostor igre stupa u odnose s imaginarnim svijetom. Dakle, mora udružiti svoju koncentraciju s maštom i povjerovati. Doista vjerovati onome što je zamislio, stvarno se naći tamo gdje se odlučio naći. Iz toga djelomice, mislim, ishodi prisutnost. Ali koncentracija nije dovoljna da bi se definirala energija, koja je sama po sebi tajna. To je nešto vrlo osobno, može doći iz iznutra ili izvana a još je i pokretno. Ne znam što je doista energija u svojoj esenciji, ali osjecam je kao svjetlost koja se javlja iz tame. Da bih se malo približio, kažem si da je na glumcu da sam prvi vidi u toj tami, da ugrije svoja središta energije, da uspostavi kontakte. Nadalje, moje je uloga bdjeti nad time da se ta energija raspline u najboljim uvjetima i da je baram ne blokiram. Jer redatelj isto teko može glumca učiniti nevidljivim. To se nažalost i prećesto potvrđuje.

The work that you expect from your actors demands a lot of energy, to support the rhythm, to simply say the text, to be there with so much force and presence. Is the notion of energy important in your working method?

In a rehearsal or in a performance situation, an actor who enters the playing circle enters in a relationship with the imaginary world. Then he must be able to ally his concentration to the imagination and believe. He must be able to really believe what he imagines; to really be present in what is proposed. The presence, I think, comes partially from that. But the concentration by itself does not define energy, which is a mystery in itself. It is something very personal. It can come from within as from without and moreover it is moving. In fact I do not really know what energy is in its essence. But I feel it to be the light coming from the dark. To be more down-to-earth, I say to myself that the actor should go to himself, should warm up his centres of energy, establish the contacts. Then, my task is to see that it blossoms in the best circumstances and at least that it is not blocked. Because a director can also make an actor absent. This is unfortunately only too frequently verified.

10 Ariane Mnouchkine

Glumci se često koriste pojmom energije. dogada li se i vama da se poslužite tim pojmom dok radite i kako biste ga definirali?

Ne služim se tim pojmom, ali čujem glumce kako ga katkada rabe. Čujem ih kako govore da razvijaju, traže ili nalaze svoju energiju. Ja se ne služim tom riječju, ali siguma sam da kažemo isto ali drugim riječima koje prekrivaju istu zbiljnost. Jedini trenutak kad se koristimo tom riječju jest kad želimo reći "Danas više nemam energije". U tome smislu, riječ izražava prije svega tjelesnu zbiljnost.

Može li se razviti to umijeće osluškivanja u školama koje obiezuju glumce?

Nisam siguma da se to uči u školama ili točnije, nisam siguma da se to u školi uči. Osim toga, jednom kad glumac posjeduje taj dar, nije važno što uči. Uvijek će znati nešto više od onoga što uči. Na primjer, mim je zanimljiv tek se naući a da se ne žudi postati mimičar. Ne treba postati mimičar. Treba se baviti mimom ali ne i postati mimičar. A ima i škola svake vrste. Treba primjerice gledati velike filmske glumce i učiti od njih. Treba naučiti Chaplina napamet, Bustera Keatona, Lilian Gish. Vidjeli sve njeme filmove, velike Griffithove filmove. Vidjeli kako su ti ljudi glumili. To su bili kazališni glumci.

The actors often use the notion of energy. Does it happen to you to have recourse to that concept while you work and how would you define it?

I do not use this concept, but I hear the actors using it sometimes. I hear them saying that they develop, that they search for or find their energy. I do not use the word, but I am sure that one says the same thing when using other words that cover the same reality. The only moment when we use it, it is to say: "We do not have any more energy today". In that sense, the word expresses only a physical reality.

Can one develop that art of listening in acting schools?

I am not sure that one can learn that in schools or, to be precise, I am not sure that it is something that one learns in school. Moreover, if an actor has this gift, it does not matter what he learns, he will always know something more. For instance, miming becomes interesting only when one learns it without having the desire to become a mime. One must not become a mime. One has to learn how to be a mime but not become a mime.

There are different sorts of schools. One has to watch, for example, big film actors and learn from them. One has to learn Chaplin by heart, learn Buster Keaton by heart, Lilian Gish by heart. One has to see all the silent movies, big movies by Griffith and see how these people acted. These were theatre actors.

11 Pol Pelletier

Govorili ste o "podizanju energetske razine". Osim toga, u primjerima koje dajete služite se pojmovima 'prisutnost' i 'energije", koji su duboko povezani. Kako podižete energetsku razinu? Kako otvarate čakre?

Na energetskom planu valja vježbati mišice, što uzrokuje brze cirkulirenje krvi, srce jače pumpa, pluca se pokrecu i više kisika ulazi i izlazi iz tijela. Idealan put da dospijemo do toga stanja je dinamička meditacija o kojoj sam prije govorila a koja obuhvaća etape kao: brzo disati deset minuta, skakati na petama vičući "hu" deset minuta. Grotowski je nalagao glumcima opasne skokove, kao i da si salima dobacuju lopte. Hlio je probiti kostrijet našeg tijela.

Prvi je učinak svih tih vježbi, u početku, zamoriti tijelo. Ali kad se tijelo umori, neposredne je posljedica smanjenje a ne uzdizanje energetske razine.

Ne upravo suprotno. Potrošnje energije stvara energiju i povecava našu vitalnost, našu prisutnost, našu autentičnost. Mentalni dio nas želi nas uvjeriti u suprotno: "Umorna si. Treba da prestaneš, pozljedit ćeš se." Jer nastavimo li započetim putom, dospjet ćemo do stanja u kojima nas mentalni dio nas više neće moći nadzirati. Treba jačati tijelo kako bismo mogli proširiti psihičke sposobnosti. Ne možete biti veliki glumac ako nemate jako tijelo. Naravno, možete biti spretni ali prije ili kasnije dosegnut cete svoj maksimum. Dakle, glumac bi morao trenirati kao atleta. Jer katkad mu se dogada da mora dugo skakati na mjestu pa u jednom trenutku padne u neko stanje transa. Ako petnaest minuta proveđe u razmišljanju "Joj što me boli! Joj kako mi je teško!" jer mu mišići nisu dovoljno jaki, jer mu pluća nisu kadra udisati kisik, onda jednostavno nece dospjeti u stanje koje se od njega iziskuje: stanje onkraj umora. Rad zahtijeva upravo trajnost i neprekidnost. Što se tice vašeg drugog pitanja: "Kako se radi na tome? Kako se otvaraju čakre?", rekla bih da svaki od centara u tijelu zahtijeva neki stav, neki tip odnosa prema životu. Treba tjelesno osvijestiti ta mjesta u tijelu tako što će se redovito vježbati - trajnost, neprekidnost - održavajući budnom svijest o tim centrima. I tada shvatite koji su centri otvoreni a koji zatvoreni. Otvoriti sice primjerice fizički boli. Kad shvatite što to implicira, sve suze koje su u to upletene. Glo ima veze se stvaralačkim sposobnostima, s našim sposobnostima da preuzimemo vanjsko i da to preobrazimo, probavimo i natrag vratimo vanjskom svijetu u nekom novom obliku. Rad sa čakrama zahtijeva da deblokiramo tjelesne i psihicke stavove, odnose prema stvarnosti. Krajnji je cilj svijest, potpuna svijest. Često kažem glumcima: "Budite svjesni onoga što se zbiva". Oni koji redovito tako rade ne ciste se samo od onoga što im uzrokuje krivo držanje tijela, nego i od otrova koji ih sprečavaju da žive. Postanu živi, strahovito živi.

You talked about "raising the energetic level". In addition, in the examples that you give you use the notions of "presence" and "energy", the two being profoundly linked. How do you raise the energetic level? How do you open the chakras?

On the energetic level, one has to work with the muscles, which helps the blood circulate more quickly, the heart pump more, the lungs breathe and the oxygen enter the body and go out of it. To reach that state, the ideal tool is dynamic meditation I talked about before, which includes the stages such as: to breathe quickly for ten minutes, to jump on heels while shouting "hou" for ten minutes... Grotowski made his actors jump dangerous jumps, throw balls each other for hours. His goal was to tear down the hair-cloth of our bodies.

The first effect of all these exercises is, in the first period, to fatigue the body. Now, if you fatigue the body, the immediate consequence is not to lift the energetic level but rather to lower it.

No, it is the other way round. Spending energy creates energy and increases our vitality, our presence, our authenticity. It is our mental side that makes us believe the contrary: "You are tired, you should stop, you'll hurt yourself..." Because if we continue along that way, the mental side will not be able to control us. One should empower the body in order to be able to psychically go further.

One cannot be a big actor without a strong body. One can do things skilfuly but sooner or later one sees one's limits. So in fact the actor has to train as an athlete. Because it sometimes happens to him that he has to jump for a long time in the same piece and at a certain moment he enters in a state of trance. If he spends fifteen minutes in saying: "Oh, it hurts! Oh, I suffer!" because his muscles aren't strong enough or because his lungs cannot pump the oxygen, it is simple, he will not reach the state that is required, the state beyond the tiredness. The work justly demands a certain permanence, a continuity.

Now, as for your other question: "How do you work on that? How do you open the chakras?". Each of these centres signifies an attitude, a type of relation towards life. One has to be physically aware of the pieces in the body of the exercises: one has to do them regularly, the permanence, the continuity - one has to keep the consciousness awake in relation to its centres. It is at this point that one realizes that a certain centre is either opened or closed. To open one's heart, for instance, physically hurts. When one realizes what that implies, all the tears implied...

The throat is in relation to creativity, to our capacity to take things outside oneself and transform them, digest them, give them back to the exterior world in a new form. The work with chakras requires physical and psychic deblocking of attitudes, of relations towards life. The ultimate goal is conscience, total conscience. Grotowski tell the actors: "Be aware of what is going on". The ones who work regularly in this manner not only purge themselves of things that contort them but also of the toxines which prevent them from living. They become alive, terribly alive.

Teorija glume i glumačke praksa često se pozivaju na dva pojma: 'energiju' i 'prisutnost'. Rabite li vi te termine i ako rabite, biste li mogli precizirati u kojem smislu?

Mislim da je energija prostorno-vremenska konstrukcija. Ne pozornici ne valja nikada pokazati do koje je mjere teško izvesti ono što se na njoj odvija. Katkada za to treba više energije nego u drugim trenucima. Ponavljanjem se stječe više svijesti o onome što se radi. Zato kažem da je za mene važno znati kamo idem. Eto gdje dolazi trenutak kad će mi trebati više snage, više energije, dakle treba da je prije uštedim. Tako cu moći iskoristiti više energije u trenutku u kojem želim to učiniti. Ali ne mogu čitavu predstavu odigrati s toliko energije. Nikad ne valja raditi nešto sa stopostotnim utroškom energije. Želite li vikati ili skakati, činite to sa sedamdeset posto, možda sedamdesetpet posto svoje snage. Publika mora dovršiti radnju.

A prisutnost?

Treba imati povjerenja u ono što se radi, poznavati svoje tijelo, svoj glas, upoznati ono što je jedinstveno u sebi. Sve to daje neku vrstu prisutnosti. No tesko je o tome govoriti, a ne mislim ni da bi to nužno trebalo poučavati niti od toga napraviti predmet masovne potrošnje, to je nešto tajnovito.

There are two notions to which theoreticians of acting and practice often refer: the first one is the notion of "energy", the second one, that of "presence". Do you use these terms and if yes, could you say precisely in which sense you use them?

I think that energy is a construction of space and time. One must never show the degree of difficulty of what one does on stage. Sometimes more energy is required to do certain things than at some other moments. Through repeating of what one does, one becomes more aware while working. Because of that I always say that for me it is important to know where to go. Here comes the moment in which I will need more power, more energy, so I have to spare my energy in advance. In that way I will be able to use more energy when the moment comes. But I cannot act all through the performance with that amount of energy. One must never do anything with 100 per cent of one's capacity. If you want to shout or jump, do it with 70 or 75 per cent of your capacity. It is up to the audience to finish the action.

And the presence?

You have to have confidence in what you are doing, to know your body, your voice, to know what is unique in you. All of this brings a sort of presence, but it is difficult to talk about it, and I do not believe that you can necessarily teach it or make a product for the masses out of it. It is something mysterious.

Dvama se pojmovima glumci često vraćaju, "energiji" i "prisutnosti". Što mislite o tim pojmovima?

Postoji nesto sto se zove prisutnost živog glumca. Mislim da ta prisutnost ima neke veze s pojmom eventualnosti. Drugim riječima, kada gledatelj shvati da glumac ne samo moze promijeniti ono što trenutačno radi, nego i da je gospodar te promjene, da ne mora promijeniti ali eventualno moze to učiniti u tome trenutku, glumac posjeduje prisutnost. Nasuprot tome, ako gledatelj osjeti da se glumac pribojava promjene, da bi svaka promjena predstavu upropastila, onda glumac ne posjeduje prisutnost. Zapravo, glumac se igra opasnošću, opasnost koju on proizvodi stvara prisutnost.

Prisutnost se moze objasniti i tako sto cemo prizvati pojam neravnoteze što ga uvodi Eugenio Barba. Konkretno govoreći, glumcu je moguće proizvesti neravnotezu, vratiti se ravnotezi i odmah zatim proizvesti neku drugu neravnotezu. Ta neravnoteza, taj unutrašnji sukob u glumčevu duhu i tijelu, stvorit ce prisutnost. Ako dakle drzim predavanje i sve se dobro odvija, mogu se zaustaviti usred neke recenice i gledatelji ce iščekivati nastavak ne zato sto slusaju sto govorim, nego zato što istodobno znaju sto cu reći i ne znaju sto ću reći. Žele dakle vidjeti sto ce se dalje zbiti.

A što se tice energije?

Znate, cakre, pokreti koji prolaze tijelom, cijelo to obrazovanje osposobljuje glumca da osjeti impuls, da ga postane svjestan i da odabere hoće li ga slijediti ili ne. Kako sam vec rekao, vrlo je teško ovladati emocijama i osjecajima koji su prolazni. Glumac mora do neke mjere biti sposoban da bude dva u jednom, da se drži postrance od samoga sebe i da sam sebe vidi. Mora primjerice znati da ako se sjedne na jedan način, recimo cijelom stražnjicom, onda je to stoga što je odabrao tako učiniti, a ne zato sto ne zna kako bi drukčije sjeo. Mora biti kadar osloniti se na dubinu trbuha, na temelj kičme. Mora biti na raspolaganju energiji, a kroz trening stječe tu sposobnost.

Treba dakle trenirati da bi se stekla energija? To nije nesto sto nosimo u sebi?

Ne. Moramo vjezbati kako bismo bili sposobni primiti ono sto nam se prenosi, kako bismo bili sposobni usredotociti se na to i vratiti je natrag.

A kako to uvježbati?

Ima nekoliko klasicnih vjezbi koje u tome pomažu. Mislim, izmedu ostalih, na vjezbu zrcaljenja: glumac prati neku osobu i mora biti kadar reproducirati ono što ona radi. Ima i vjezbi povjerenja. Na primjer, glumac pusta da mu tijelo padne i da ga netko primi. Rado se sluzim jednom vjezbom povjerenja koje se zove "voda slijepog reda". Povezu se oci određenog broja osoba i zatim se od njih treži da vode druge. Oni koji nemaju povez preko očiju moraju slijediti one s povezom a da pritom spriječe svoje vođe da se udare u zid ili u stvari. To iziskuje puno senzibiliteta. Sve su to zapravo vjezbe u tome da se bude otvoren prema onome sto drugi rade.

Da se bude prisutan?

Da. Teško mi je razikovati prisutnost od energije. Mislim da vježbanje vodi do obje te kvalitete. One su bliske rođakinje budnosti i odgovornosti, onoga što je Stanislavski zvao usredotočenošću. Ne vjerujem da je energija neka mistička tekucina koja se ulijeva i izlijeva.

Two notions often recur among actors: the notion of "energy" and the one of "presence". What do you think about them?

There is something plain and simple which is called the presence of a living actor. I think that this presence has something to do with the notion of eventuality. In other words, when the spectator realises that the actor not only can change what he is doing, but also that he is the master of that change, that he does not have to change, but can eventually do it, it is at that moment that the actor has a presence. As oppposed to that, if the audience senses that any change would frighten the actor and runs the risk of ruining the performance, there is no presence. In fact, the actor plays with the danger, it is the danger that he generates that creates the performance.

The notion of imbalance by Eugenio Barba can also explain the notion of presence. In concrete terms, the actor is capable of producing an imbalance, of recovering the balance and then producing another imbalance. This imbalance, this intrinsic conflict in the body and the spirit of the actor, will create the presence. For instance, if I present a lecture and everything goes well, I can stop in the middle of a sentence, and the audience will wait for me to continue, not because it is listening, but because it both knows what I am going to say and does not know what I am going to say. It wants to see what happens.

And what about the energy?

You know, the chakras, the mouvement through the body... all that training is capable of giving the actor a capacity to have an impulse, to be aware of it and to be able to choose whether to follow it or not. As I already said, the notion of emotion or of a feeling that passes is something very difficult to master. The actor has to be, up to a certain point, capable of being two in one, of standing aside of himself and see himself. He has to know that if he sits in a particular manner, toppling down, it has to be because he has chosen to do it like that and not because he cannot do otherwise. He has to be capable of backing himself either upon the bottom of his stomach or upon the base of his spine. The actor has to be disposed to the energy, and it is through training that he achieves this disposition.

Then one has to train in order to gain the energy? It is not something that one has?

No, one has to train in order to be capable to receive what is being communicated, in order to be capable to concentrate on it and on what one has to give back in return.

How does one train to reach that?

There are many exercises which are rather classic. Among others, I think of the exercises of mirroring: the actor observes a person and has to be capable of reproducing what that person does. There are also the exercises of confidence. For example, one lets oneself fall and be seized again. I like to use the exercise of confidence called 'the chief of a blind file'. I bandage the eyes of some persons and ask them to lead the others. Those who do not have the bandaged eyes have to follow while preventing those who lead to hurt themselves against the wall and other things. This requires a lot of sensibility from the others. All these exercises are part of the training for being disposed to what others are doing.

Disposed to be present?

Yes. It is very difficult for me to distinguish the presence from the energy. I think that the training leads to both of them. My opinion is that the notions of presence and energy are close relatives of vigilance and responsibility, of what Stanislavski would call concentration. I do not believe in energy as a mystical liquid which enters and goes out.

Je li energija važna sastavnica vaših predstava? Koristite li se ovim pojmom kada radite s glumcima?

Strukture mojih predstava često su složene. Zamislite nakon što smo tjednima tkali predivo, stižemo u dvoranu za pokuse i odgađamo trenutak u kojem ćemo započeti. Smijemo se, čitamo novine, radimo sve što možemo i naposljetku govorimo o dvjema ili trima stvarima koje bismo možda rado napravili, nakon što smo s dvjema ili trima osobama privatno razgovarali, zatim duboko udahnemo i započnemo rad na komadu. To je iscrpljujuće! Zanimljivo je kad ustanovite da glumci energiju gube ili stječu tijekom tih susreta. Energija se širi među ljudima, oni si je uzajamno daju. Nečije reakcije ili daje ili ne daje energiju nekom drugom. Predstava posjeduje svoj vlastiti metabolizam. Ja ne zahtijevam da glumci budu manje ili više energični. Ne kažem: "Više ovdje!" ili "Tu manje!". Glumci zapravo pokreću onoliko energije koliko je uistinu imaju.

Mislim da ljudska želja da se nešto "učini" uništava energiju. Mrzim to: to je izraz ega u čistom stanju. Sama činjenica da si netko kaže "Odlučujem da ću to učiniti u tom trenutku vrlo je destruktivna. Puno je zanimljivije pustiti da ljudi međusobno djeluju. Uvijek se događe nepredviđene stvari i na kraju se javе pokreti koji su u funkciji onoga što se zbiva a ne onoga što se unaprijed odlučilo. Kako smo svi zaprevo mi sami: sve što činimo prirodno je i nije unaprijed isplanirano.

Riječ je dakle o tome da se izbjegne "voluntarizam".

To ne podnosim: teško je dosadno! Nema strašnije stvari za neku osobu od toga da unaprijed donese odluku kako će u nekom prizoru unijeti više energije. Energija je nešto što pojedinci osjećaju između sebe. Kad se dogodi nešto što ljudima daje energiju, to se domah vidi. A kad im nešto oduzima energiju i to se vidi. Zanimljivo je vidjeti i živjeti taj fenomen.

Is energy an important component of your performances? Do you use this notion when you work with the actors?

The structures of my performances are often complex. Imagine: having prepared the yarn for weeks, we arrive in the room for rehearsals, we put off the moment of actually starting. We laugh, we read newspapers, we do all that we can and finally, we talk of one or two things we would like to do, having discussed with one or two persons privately, then we breathe in deeply and start with the play. It is exhausting! The interesting thing is that the actors acquire the energy or lose it all along these sessions. The energy spreads itself among the people: they give it mutually. The reaction of one person gives the energy to others or doesn't. Each performance possesses a metabolism of its own. I do not demand from actors to be more or less energetic: I do not say: "More here!" or "Less there"! Actually, the actors produce as much energy as they really have.

What I find most destructive is the human will to "do". I hate that: it is the expression of a pure ego. The fact that one tells oneself: "I decide to do this thing in that moment" is very destructive. It is much more interesting to leave people to interact. Something unpredictable happens: always, and we end up finding gestures depending on what happens instead of doing what we decided. Since we are really ourselves: all we do is natural and does not have to be planned.

Then the main thing is to evade "voluntarism".

I can not stand it: it is so boring! There is nothing more horrible for someone than to decide in advance to put more energy in a scene. Energy is something which the individuals sense among themselves. When something which gives the energy happens: one can see it. And when something which makes one lose energy happens, one can see that too. It is interesting to see and live through that phenomenon.

Glumci danas često rabe dva pojma: prvi je pojam "energije", drugi pojam "prisutnosti". Tvore li ona dio vašeg radnog rječnika?

To su sasvim uobičajeni pojmovi koji se javljaju tijekom predstave a i tijekom pojedinog pokusa. No: kako ih definirati? Teško. Primjerice, u istraživanjima koja provodim energija mora biti izrazito prisutna. Da bi se to postiglo glumci se moraju usredotočiti i pripremiti prije nego što glume ili sudjeluju u pokusu. To im omogućuje da budu u stanju igre: stanju usredotočenosti kako bi dobro započeli rad. To im omogućuje da rade na impulsu: na energetskom protoku na pozornici koji je različit od predstave do predstave. Te je energije globalna a ne tjelesna u pravom smislu riječi. Mislim da se može izgraditi: da se ona stvara. Ima li previše energije: nije dobro. Nema li je dovoljno: možda zato nema ni prisutnosti. Sve je vrijeme u pitanju: rad varijabilne geometrije. Neki glumci, već prema svojoj naobrazbi ili jer im je to urođeno, stvaraju energiju lakše od drugih. Usredotočenje je važan aspekt rada: kao i činjenica da glumac mora stalno ostati u igri: čak i tijekom pokusa. Bez sumnje: energija donosi auru koja omogućuje upis glumca u prostor i katkada njegov smještaj u fokus ili pak ističe neki lik nasuprot nekom drugom liku: shodno zahtjevima teksta.

The actors nowadays often use two notions: the one is energy and the other presence. Do they make part of your working vocabulary?

These are thoroughly habitual words all along the performance: and all along the rehearsals. But how to define them? It is difficult. For example: in researches that I do: the energy has to be extremely present. To achieve that, the actors concentrate and prepare themselves before they start to act or rehearse. This enables them to be in a state of play, of concentration, which helps them to begin. It helps them to work on their impulse: on the energetic flux on stage: which varies with the nature of the performance. This energy is not physical in a proper way, but global. I think that it can be constructed: that one can govern it. If there is too much energy, it will not work. If there is not enough energy: perhaps the presence is lacking. It is a work of variable geometry all the time. Certain actors: depending on their training and education or on something innate, govern that energy easier than others. The concentration is an important aspect in the work: as is the fact that the actor has to constantly remain in play: even during the rehearsals. There is no doubt that the energy brings with itself a certain aura which permits the inscribing of the actor in a space and sometimes in putting him or the character into the focus, if the text requires so.

čudesni simulakrumi istoga
izvedba marijanskog mita
u marinkovićevoj gloriji

piše morana čale

112 stranica

(skracena verzija izlaganja na
10 medunarodnom
simpoziju Austrijskog
semiotičkog društva AAS
"Mitovi ritualni simulakrumi
Samiotička očišta",
Beč 8-10 prosinca 2000.)

miraculous simulacra of the same
performing the marian myth
in marinković s gloria

by morana čale

112 page

(a shortened version of the paper
read at the 10th International
Symposium of the Austrian
Association for Semiotics AAS
"Myth, Rites
Simulacra Semiotic Viewpoints"
Vianna Dec 8-10 2000)

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Kao što se tvrdi u naslovu predmet kojim se bavi ovaj tekst nije bit marijanskoga mita, pa nisu ni oblici njegova ritualnog ili ikonografskog prikazivanja, nego književna razrada koja ispituje performativni naboj njihova upriorenja. No, koliko god svakome pripadniku kršćanske civilizacije bili prisno poznati atributi njezina najslavljenijega ženskog lika i njegovih sakralnih iradijacija, uputno je napomenuti da dvotisućljetna konstrukcija Marijina vjerskog kulta nije konačno dovršena, unatoč visokoj kodificiranosti što obilježuje odnos marijanskoga mita prema samome temeljnom događaju kršćanstva, tj. unatoč njegovu "krucijalnom mjestu u ekonomiji spasenja" (Warner 1983: 221). Naime, golemo nasljeđe vrijednosti što se zgušnjavaju u mitskoj osobi Djevice Marije izhodi iz njezina položaja spone između čovjecanstva i Gospodinove dvojne prirode (stečene Utjelovljenjem, vrhunskim otajstvom u svemiru), zbog kojega ona sudjeluje u mističnome spoju božanske i ljudske dimenzije ne samo putem svojega sina, nego i zahvaljujući vlastitome Uznesenju u Nebo, čime postaje četvrtim dionikom Svetoga Trojstva (prema Jungu, usp. Warner 1983: 132). Stoga je Majka Božja jedinstven slučaj ljudskoga pristupa Stvoriteljevu umu, izvoru providnosnoga reda i jedinstva svemira, tvorca njegove postojanosti i vlasnika transcendentalnih vrijednosti dobrote / ljepote / istine s druge strane. Marija je stvorenje koje je podarilo život Božjemu adoptivnome ljudskom obliciju, koje mu je kao i njoj omogućilo da iskusi tjelesnu i emocionalnu patnju te žrtvu koja je bila sredstvom njegova iskupiteljskog poslanja. Doticaj sa Svevišnjim što ga je čovječanstvu pružila zahvaljujući svojem paradoksalno djevičanskom majčinstvu (usp. Handelman 1989: 72), a što ga je sam Bog proširio na ljudski rod, ne pridaje joj samo čudesnu posredničku sposobnost da za čovječanstvo transontološki ishodi milost, nego je čini iznimnim prikupljalištem metafizičke zebnje koja kršćansku poglavito katoličku proizvodnju značenja privodi pretežito platonističkom obrascu mišljenja kojemu je sklon zapadni um, uključujući i njegov racionalistički odvjetak. Strah da se od transcendentalne cjelovitosti svijet odalečio nepremostivim ponorom što ga je izazvao istočni pad koji ljudsku sudbinu zigose nepovratnim propadanjem, boli, neredom, kvarenjem i smrću, dovršenost života združuje s prostorom prazninom, prenakom u vremenu, spoznajnom obmanom etičkom okaljanošću, higijenskom zagađenošću, tjelesnom raskomadanošću i spoznajnom neizvjesnošću, mijena koja sve preplavljuje postojanje čini prolaznim i nepostojanim, izgubljenom serijskom preslikom izgubljenoga izvornika, nepopravljivo onečišćenom i odvojenom od svojega idealnog doma, matrice nedostižnog identiteta, pouzdanosti i potpunosti, kako život visestruko iznevjeruje savršenost svojega iskona, raščlanjenu u nebrojene razlike koje jestvo dijele od nazočnosti apsoluta, cezinja da se ponovno uspostavi skladne vizije autentične cjeline života koja bi ostajala spojenom sa svojim temeljem i svrhom može se pojmiti jedino kao potraga za duhovnim, inteligibilnim ali ne i osjetilno perceptibilnim entitetom, jer nikakav opipljiv dokaz ne može postići da se raznolikost ovosvjetovnih simulakruma poklopi se savršenošću uzora niti

As stated in the title, it is not the essence of the Marian myth, and not even so much its ritual or iconographic representations that are the issue of my paper, but rather a literary elaboration questioning the performative charge of their enactment. Yet however familiar to any member of the Christian civilization the attributes of its most venerated female figure and her sacral irradiations might be, it is worth noting that the bimillennial construction of this religious cult is not definitively accomplished, in spite of the myth's highly codified relation to the very grounding event of Christianity, i.e. of its "crucial place in the economy of salvation" (Warner 1983: 221). In fact, the huge legacy of values condensed in Virgin Mary's mythical person derives from her being the link between humankind and Our Lord's double nature (achieved through the Incarnation, the supreme mistery of the universe), she herself participating in the mystical union of divine and human dimensions not only through Christ her son, but also by means of her own Assumption into Heavens, as the fourth element of the Holy Trinity. The Mother of God is therefore the unique case of human access to the Creator's mind, to the source of the providential order and unity of the universe, to the author of its stability and the owner of the transcendent values of goodness/beauty/truth; on the other hand, Mary is the creature who gave birth to God's adoptive human features, enabling him/her to experience the physical and emotional suffering and sacrifice intended for his redemptive mission. The mankind's contact with the Almighty thanks to her paradoxically virginal motherhood (cf. Handelman 1989: 72), extended by God himself to the human race, confers on her the miraculously mediating ability not only of transontological intervention in favour of the latter, but also qualifies her as the epitome of the metaphysical anxiety which conforms the Christian, especially Catholic, production of meaning to the predominantly Platonic shape of the Western mind, including its rationalistic thought. The dread of the distance separating humankind from the transcendent totality, provoked by the Fall, which marks human destiny with irreversible decay, pain, disorder, corruption and death, associates the finitude of life with spatial vacuity, temporal alteration, cognitive delusion, ethical adulteration, hygienic contamination, physical fragmentation and cognitive uncertainty; the overwhelming change makes existence transient and unstable, turns it into the lost original's inaccurate serial copy, irremediably polluted and separated from its ideal home, the matrix of the unattainable identity, reliance and integrity, since life is a multiple betrayal of its origin's perfection, fractured in myriads of differences dividing the self from the presence of the absolute, the yearning for reestablishing a coherent vision of life's authentic wholeness, attached to its foundation and purpose, can only be grasped as a quest for a spiritual entity, intelligible but not sensible, whereas no tangible proof can make the variety of this world's simulacra match the perfection of the model, no forgery can ever reproduce the unique self-identity of the Same. If time, death and loss of meaning result from an irreparable event, and yet the perspective of salvation (i.e. of reaching eternity, repristinating immortality and recollecting a genuine, unmediated

ikakva patvorina ikada može reproducirati jedinstvenu samoistovjetnost istoga. Ako vrijeme, smrt i gubitak značenja ishode iz neuklonjiva događaja, a kršćanskoj se zajednici ipak nude izgledi da se spasi (tj. da dopre do vječnosti, povrati besmrtnost i iznova prizove iskonsko, neposredovano znanje o transcendentalnoj istini), prilika da se izokrene slijed nesreće ljudskoga roda (usp. Warner 1983: 73, 109, 293) može se ukazati samo vrhunskim činom milosrđa koji je kadar dokinuti vrijeme, ispraviti posrnuće, zatomiti zijev obesmisliti ispraznost, poništiti ništavilo, nadoknaditi odsutnost, proturječiti proturječju, ukloniti razliku, uskrsiti, prozirnu nazočnost jedne jedine i jedinstvene istosti. Opoziv pravorijeka kojim je Stvoritelj ljudsku izdaju osudio na trajnu izdaju prividima može se zbiti jedino kao čudo, što ce ga izvesti jedinstveno posredničko bice, Majka Božja. • Naime, inteligibilna bit Djevice Marije ne iziskuje samo da se pretpostavi dvojnost njezine naravi, nego njezinoj neosjetilnoj prisutnosti, koja obecaje izbavljenje od opsjene simulakruma, namece potrebu da se ukazuje posredovana upravo tim istim ikoničkim i plastičnim simulekrumima. Jednako kao i bilo koje božanstvo obdareno vrhovnim vrijednostima što ih sažimlje (samoistovjetnošću, jedinstvom, potpunošću, počelom, savršenim spojem i cjelovitošću duše i tijela, autentičnošću, apsolutom, izvjesnošću, istinom, čistoćom, krepošću, vječnošću, nepromjenljivom stalnošću, eshatološkim obećanjem), čak se ni Djevica Marija ne izuzima od obveze da svoju nazočnost dokazuje obrednim prikazivanjem. Međutim, za razliku od dionizijskih božanstava, u slučaju kojih se ritualna prizivanja poduđaraju s njihovom stvarnom prisutnošću, što se doživljava kao doista utjelovljena svojim uprizorenjem, pragmatika sakralnih vizualizacija Djevice Marije srodnija je - ili bi morala biti, u skladu s platonističkom logikom svojega nacrta (usp. Handelman 1989: 7) - kazališnoj mimetskoj transpoziciji, sukladno radikalnoj ontološkoj i spoznajnoj drugosti njezine supstancije naprama iluzornoj naravi materijalnih medija u koje se ona simbolično projicira. Prikazi Djevice Marije ponavljaju neponovljivo kao stavljeno u zagrade istom virtualnom meta-porukom koja uvjetuje scenske izvedbe: ovo je pretvaranje, ovo je himba (usp. Handelman 1989: 67-71). Simbolični potencijal plastičnog simulakruma Madonne - baš kao kad je posrijedi estetski predmet - ishodi upravo iz osobine tvarnoga nositelja (efemernoga, prividnoga) označitelja da sâm sebe nadilazi, upućujući na označeno koje je jednakovrijedno odbacivanju svega što je efemerno i prividno. Označitelj se ničeće označenim koje zastupa. Pobožna kontemplacija Djevičine slike zahtijeva mnogo složeniju pragmatičku strategiju negoli kazalište, dok se od kazališnoga gledateljstva očekuje da obustavi nevjericu i ujedno vjerovanje u događaje koji se izvode na pozornici (budući da je pozvano da odgodi aksiomatsku procjenu i označitelja i označenoga), kako bi, naprotiv, vjerovalo u istinitost referencije simbola, vjernik / vjernica mora obustaviti svoje vjerovanje da je ulog istine u kontemplirani simbol uistinu pravi, te prema tome obavljati radnju koja svojoj vlastitoj svrsi protuslovi priječeći mu / joj da obožavanjem simulekruma idolatrijski oskvrne sveti lik.

knowledge of the transcendent truth) is being offered to Christianity, a chance to reverse humankind's disgrace (cf. Warner 1983: 73, 109, 267, 293) can only come through a supreme act of mercy which can abolish time, rectify deviation, mend the gap, make vanity vanish, nullify nullity, fill up the absence, contradict contradiction, remove difference, recover the transparent presence of the one and only sameness. The withdrawal of the Creator's sentence condemning human betrayal to be permanently betrayed by appearances can only be a miracle performed by a unique mediating being, the Mother of God. • In fact, Virgin Mary's intelligible essence not only requires the assumption of the doubleness of her nature, but also binds her non-sensible presence, promising rescue from the falsehood of the simulacra, to the necessity of being mediated through those very iconic and sculptural simulacra. Just like any deity, invested with the supreme values it reassumes (self-identity, unity, totality, origin, perfect integrity of soul and body, authenticity, the absolute, certainty, truth, purity, chastity, eternity, immutability, constance, eschatological promise), not even Virgin Mary is exempted from the need of demonstrating her presence through ritual representation. Nevertheless, unlike the Dyonisian divinities, whose ritual evocations coincide with their actual presence and who are perceived as being genuinely embodied by such enactment, the pragmatics of Virgin Mary's sacral visualisations is - or should be according to its Platonic logic of design (cf. Handelman 1989: 7) - more cognate with theatrical mimetic transposition, subsequent to the radical ontological and cognitive otherness of her substance against the illusive character of the material media of its symbolic projection. Virgin Mary's representations repeat the unrepeatable as bracketed by the same virtual meta-message conditioning stage-performances: "this is pretense, this is artifice" (cf. Handelman 1989: 67-71). The symbolic potential of a plastic simulacrum of the Madonna is due - just like in an aesthetic object - precisely to the self-transcendence of the material vehicle of the signifier (ephemeral, apparent), pointing to a signified which conveys the rejection of anything ephemeral and apparent: the signifier is denied by the signified of which it is the agency. The pious contemplation of the Virgin's image requires a much more complicated pragmatic strategy than the theatre, while the public of the latter is expected to suspend both its disbelief and its belief as regards the events performed on the stage (invited as it is to a deferral of axiomatic evaluation of both signifier and signified), a believer, in order to truly believe in the true reference of the symbol, must suspend his/her belief in the true investment of truth in the contempleted symbol, and therefore perform an activity thet contredicts its very purpose by preventing him/her from committing the idolatric profanation of the holy figure. The supreme substance is a model which cannot really be reproduced, the form of the seme cannot really be repeated without being ruined by difference, the representation of the seme is valid only insofar as it does not represent the seme. • But once put in action, the mechanism of the miraculous power to overcome finitude just cannot help producing miracles

Vrhovna supstancija je model koji se ne može uistinu reproducirati oblik istoga ne može se doista ponoviti osim tako da se uniści razlikom, prikaz istoga valjan je ukoliko ne prikazuje isto • No kad se jednom pokrene, mehanizam čudesne moći da se prevlada dovršenost jednostavno ne može a da ne proizvodi čuda koja nadilaze njegovu vlastitu bit da bude nazočan usprkos prividnoj naravi svojih tvarnih simulakruma U kratkim vremenskim razmacima diljem katolickoga svijeta prazne ljuske simboličnih podsjetnika na Djevicu Mariju oživljuju progovarajući utješnim riječima i nadasve lijući suze majčinske tuge (ili sučuti što klize niz obraze Bogorodičinih kipova, kao proturječni dokazi prerušenoga Apsolutnog Identiteta koji sa nastoji obznaniti na javnoj pozornici Njegov bi vječni život morao biti više životom od života samog (kad je potonji njegova puka oponašateljska spodoba), a kamoli od svojih neživih ikonickih i plastičnih prikaza drugostupanjskih primjeraka što krivotvore prvobitni uzor Je li moguce zamisliti oživljenje drukcije vrste koje bi dokinulo umjetno zastupništvo simulakruma domoglo se biti Biti i prezentiralo je reprezentirajuci je tj oprisutnilo je prikazujuci ja? Moze li apsolut sam sebe predstaviti a da se ne obezvrijedi do kazalisne predstave ja li ga moguce provesti, a da se ne izvodi? Može li se ponovno uspostaviti marijanski mit u svojoj čistoci moze li se ponovno uspostaviti ikoji mit u svojoj čistoci tako da se čudo Božjega milosrđa prema čovječanstvu ponovi posredničkim djelovanjem stvorenja čija bi čista čestita, iskrena vjera i sućut obuhvatile i doslovno utjelovile bitne crte svojega modela? Može li se simulakrum odstraniti izravnim ljudskim prianjanjem uz ideal? Može li identitet ponovno steci svoju neokrnjenu cjelovitost tako da se nametne kao neprijeporan i svet model te iz svojih savršenih ponavljanja odagna razliku? Kakve izglede ima bilo koji program koji teži za (re)produkcijom identičnih ponavljanja, bilo uranjanjući u mističnu identifikaciju s mitskim skupom vrijednosti, bilo upuštajuci se u strogo dosljednu primjenu kakve od svake iracionalnosti očišćena koncepta? • Dramski tekst kojemu cu dvostruko prizoriste promatrati u protusvjetlu nabrojenih pitanja, sto dopire s njegove stražnje pozornice - *Gloria* Ranka Marinkovica - nastao je 1955 pet godina pošto je bila objavljena dogma o nebeskom Uznesenju Djevice Marije dušom i tijelom, te dvije godine pošto se još jednom (i svakako ne posljednji put) tom prilikom iz Siracuse na Siciliji pronio glas o najnovijoj reprizi Bogorodičina kipa koji plače a koju su službeno potvrdile katolicke vlasti Spomenuti događaji - koji sami po sebi ponavljaju navodne izvorne doživljaje svetoga Toma koji je s neba primio Gospin pojas kao dokaz o njezinu Uznesenju (Warner 1983 97),odnosno svetoga Franje koji je opazio kako se smiješi njezina sveta slika (Magli 1997 10) - zacijelo su hrvatskome autoru posluzili kao uzori svojevrsnoga dramskog ponovnog uprizorenja prikaza drugih prikaza barem na prednjoj pozornici njegove mimetičke površine No njihovi se prikazi pretapaju s drugim problemskim na straznjoj pozornici igranim ponavljanjima drugih mitskih prikaza primjerice, edipovskoga mita, mita o razmetnomu sinu, izokrenutoga orfičkog mita i ponajviše pigmalionskoga modela iz Ovidijevih *Pretvorba* (njegova prvoga znamenitog

which overcome its own essence of being present independently of its material simulacra. Every once in a while the hollow shells of Virgin Mary's symbolic reminders in the Catholic world are animated by the consoling speech and especially tears of maternal grief and/or compassion spilled down the cheeks of the goddess statues, the contradictory evidences of the Absolute Identity in disguise aiming to reveal itself on a public scene Its eternal life should be more life than life itself (the latter being an emulation of the former) not to mention its inanimate iconic and plastic representations the second-degree tokens falsifying the primary ontological instance Could an animation of a different kind which suppressed the artifice of a simulacrum seize the essence of the essence and present it while representing it? Can the absolute perform itself without being degraded in stage-performance, can it act without acting? Is it possible to repristinate the Marian myth in its purity is it possible to repristinate any myth in its purity repeating a miracle of God s charity towards humankind by the agency of a creature whose pure honest sincere faith and compassion enfold and literally embody the essential features of the model? Can a simulacrum be removed through the direct human adhesion to the ideal? Can the identity regain its perfect integrity, imposing itself as a sacrosanct model and banishing difference from its perfect repetitions? Which are the odds of any programme pursuing the (re)production of identical repetitions be it an immersion in a mystical identification with a mythical set of values or a rigorously coherent application of a concept purged of all irrationality? • *Gloria* by Ranko Marinković the play whose double scene I am going to examine was written in 1955 five years after the declaration of the dogma of Virgin Mary s Assumption, soul and body into Heavens and also two years after another widely reported instance (and positively not the last one) of the Madonna's crying statue, the one of Siracusa in Sicily, that was officially approved by the Catholic authorities The quoted events - in themselves repetitions of the respective presumed original experiences by Saint Thomas receiving Our Lady's belt proving her assumption (Warner 1983 97) and by Saint Francis perceiving a smile of her icon (Magli 1997 10) certainly served as models of some kind for the Croatian author s dramatic reenactment representation of representations at least on the front stage of its mimetic surface However the representations merge with other problematic back stage repetitions of other mythical representations - for example, of the Oedipal myth of the prodigal son myth, of the inversed Orphic myth, and in particular of the Pygmalionic myth the model drawn from Ovid s *Metamorphoses* (the first illustrious repetition) imitated through differences by Shakespeare, Ibsen D'Annunzio and Pirandello • The dramatic surface of the play deals with the ritual project of a young and ambitious Catholic priest to excogitate a fresh and original Virgin miracle in order to resuscitate the vacillating devotion of his flock the population of a Croatian island s distracted and impeded by the atheist regime The hope of being appointed Bishop is the last but not the least of his motives That at least is the front stage script of his mind

ponavljenje) što su ga razlikama oponašali Shakespeare, Ibsen, D'Annunzio, Pirandello • Dramska površina teksta bavi se ritualnim projektom ambiciozna mladog katoličkog svećenika da izneđa svježe i izvorno Djevičino čudo kako bi uskrisio pokolebanu pobožnost pučanstva na svojemu otoku, koje se od vjere odvrgnulo pod utjecajem ateističkog režima, nada da će ga imenovati idućim biskupom nije mu prva, ali ni posljednja pobuda. Takav se scenarij barem ispisuje za prednju pozornicu njegovih nakana, dok u Biskupovoj knjižnici pregledava crkvene glasnike, u potrazi za primjerima, prethodnim slučajevima, nadahnućima, za scenarijem. Što se, međutim, događa u scenariju za stražnju pozornicu njegove potrebe da djeluje, on bi mogao, ali odbija spoznati. Ono što se naoko doima kao puki voluntaristički pokušaj ideološke manipulacije masama i prosuđuje se - na prednjoj pozornici - kao k političkom cilju usmjereno posezanje za performativnim iskorištenjem mita - kakvo će tri godine poslije Levi-Strauss (1958: 231, usp. Descombes 1979: 127-8) opisati kao utjecanje "simboličnoj učinkovitosti", koje mit i ideologiju spaja u zajedničku težnju da se "pripitomi brutalni element postojanja, asimilira heterogeno, besmislenome prida smisao, racionalizira nesuvislo, ukratko, da se drugo prevede na jezik istoga" (Descombes 1979: 129) - ono dakle, čemu je namjera modelirati zajednicu subjekata, drugih i različitih od tvorca modela, već je navodnoga tvorca stvorilo svojim podanikom, modeliralo i unaprijed ga, kao sub-iectum, podredilo upisima očinskoga diskursa. Očinski se diskurs nije upisao samo u tekstualnu mrežu koju subjekt namjerava nadoplesti svojom vlastitom izvedbom, nego i u njegovo izrezito očinski kodirano ime: Jere, Jeronim, crkveni otac, ispovjednik djevojaka (usp. Warner 1983: 74-5), otac / sin / zaručnik djevičanskoga mita Djevice Marije (usp. *ibid.*, 93, 127), zatočnik odan borbi za savršenstvo, redikalan promicatelj isposničke čistoće koja se stječe duhovnom i tjelesnom stegom (usp. *ibid.*: 57, 68, 75, 86), progonitelj je tijela (usp. *ibid.*: 50, 73, 76, 180), privida, simulakruma, predstave. Otac Jere trudi se savršeno ponoviti naum svetoga Jeronima tj. svojega Oca, da ostvari savršenstvo u slavu Gospodina, svojega Oca: zato se obraća svojoj Majci - Majci, Zaručnici (usp. Warner 1983: 103) i Kćeri (usp. Magli 1997: 98) svojega Oca (obaju Očeva, Gospodinovoj i svetoga Jeronima). Upravo kao i njegovi oci, Djevici je Mariji (u njezinoj čistoj biti) otac Jere sin po svojoj vjeri, zaručnik po pozivu ī, dakako, otac - ne samo po svojem naslovu, nego i prema stvoriteljskoj autorskoj gesti koja ponavlja Edipovu imaginarnu identifikaciju sa svojim Ocem: izvest će autentično čudo izvorišne Majke sam sebi nečeći da će time ponoviti čin svojega Oca, dakle, da bi sklopio sveti brak svoje ideje i Majke, zauzevši Očevo mjesto, morat će ubiti svojega Oca i na to zaboraviti (usp. Freud 1991b: 454-7). Nesvjestan da je u njega upisana uloga očinskoga Trojstva kojemu se podredio, otac Jere istražuje način da prevari platonističko prokletstvo pojavnih simulakruma. Djevičin kip u biskupijskoj crkvi zamijenit će prerušenom živom djevicom, prekrasnim tijelom koje zrcali čistu dušu čedne i odane Kristove zaručnice. Za ulogu koju valja odglumiti (izraz ga izrijekom razbješnjuje, usp. Marinković 1982: 100-101) on bira mladu redovnicu while he is inspecting Church magazines in the Bishop's library, in search of examples, precedents, inspirations, in the quest of a script. The back stage script of his urge to act is what he could, but refuses to acknowledge. What appears to be a mere voluntaristic attempt of ideological manipulation of the masses and is judged - on the front stage - as a politically goal-directed recourse to the performative exploitation of a myth, intended to model a collectivity of subjects other than the creator of the model, three years later would be defined by Lévi-Strauss (1958: 231, cf. Descombes 1979: 127-8) as an appeal to "symbolic efficacy", joining myth and ideology in the common objective of "taming the brutal element of existence, assimilating the heterogeneous, giving sense to the senseless, rationalising the incoherent, briefly, translating the other into the language of the same" (Descombes 1979: 129). But the presumed creator has already been subjected to the inscriptions of a paternal discourse. The latter is inscribed not only in the textual network which the subject plans to sustain with his own performance, but even in his name, Jere (Jerome), an eminently paternal name: Jerome, the Father of the Church, the young girls' confessor (cf. Warner 1983: 74-5), a father/son/bridegroom of Virgin Mary's virginal myth (cf. *ibid.*: 93, 127), a champion for the cause of perfection - both a radical pursuer (in the sense of "promoter") of the ascetic purity through spiritual and bodily discipline (cf. *ibid.*: 57, 68, 75, 86) and a pursuer (in the sense of "enemy") of the body (cf. *ibid.*: 50, 73, 76, 180), of appearances, of simulacra, of performance. Father Jerome tries to repeat per-fectly saint Jerome's i.e. his father's design of perfection for the glory of the Lord, his Father: he therefore refers to his Mother - his Father's Mother, Bride (cf. Warner 1983: 103) and Daughter (cf. Magli 1997: 98) (of both of his Fathers, his Lord's and Saint Jerome's). Just like his fathers, to Virgin Mary (in her pure essence) father Jerome is a son for his faith, a bride-groom for his vocation, and, of course, a father: not only by his title, but also for his Creation-like authorship that repeats the Oedipal imaginary identification with his Father: he will perform an authentic miracle of the original Mother, denying to himself that it will be a repetition of his Father's act: that is, to effectuate the holy matrimony of his idea and the Mother, taking his Father's place, he will have to kill his Father and forget about it (cf. Freud 1991b: 454-7). • Unaware of the inscribed role of the paternal Trinity he subjected himself to, father Jerome studies a way to cheat on the Platonic curse of phenomenal simulacra: he will substitute the Virgin's statue of the diocesan church with a disguised living virgin, a beautiful body reflecting the pure soul of a chaste and devoted Christ's bride. For the role to be performed (the term infuriates him expressedly: cf. Marinkovic 1984: 131), he chooses a young nun, sister Magdalene, with whom he will punctually fall in love, refusing to admit it. The name of the penitent harlot (in itself a distorted copy resulting from an exegetic confusion, cf. Fouilloux *et al.* 1999: 127) - the other half of the Marian myth's purity (cf. Warner 1983: 224, 233), which the young woman yearns to embody to complete the integrity of her self, or of herself as subject, by repeating both saint mothers' subjection gesture +

sestru Magdalenu, u koju ce se neizostavno i nepriznato zaljubiti Ime bludnice pokajnice (samo po sebi iskrivljena kopija koja ishodi iz egzegetske zbrke, usp Fouilloux et al 1999 127) - druge polovice čistoce marijanskoga mita (usp Warner 1983 224, 233), što ga mlada zena cezne utjeloviti kako bi upotpunila cjelovitost svojega jastva, ili sebe kao subjekta ponavljajući gestu podredenja (*sub-iectio*) obiju majki - u sestru Magdalenu upisuje njezinu osobnu povijest, koja možda nije samo pojedinačna i kontingentna, nego je još jedno ponavljanje sudbine nekoga drugog Ona je djevica sa stajališta seksualnosti, ali je mladost provela kao artistkinja u cirkusu svojega oca, kada se zvala Glorija Njezino obracenje a zatim zaredenje i zavjet Djevici Mariji plod su cuda u trenutku kad joj je prijetila smrt začula je glas Djevice Marije kako je upozorava da je trapez potrgan Bio je to osobni utemeljiteljski događaj njezina ponovnog rodenja dotad ju je svjetovni život njezina tijala zagađivao ispraznom slavom suprotnoj pravoj što joj se tada objavila kao istinsko ishodište njezine duše U doba njezine prvobitne nevinosti koje prethodi pamcenju Magdalena-Glorija zvala se Jagoda, kad je bila djevojčica, majka je napustila nju i njezina oca, umjetničkim imenom Floky Flèche Zbog toga je, kako se može pretpostaviti, zauzela majčino mjesto i ulogu u očinskome cirkusu grešne puti u ženskoj verziji prisile koja Edipa nagoni na prijestupnicku identifikaciju činjenica da nije bila odgovorna što ju je napustila majka ne može izbrisati njezin Pad U trenutku obracenja, posvaja je druga Majka, Majka Božja i majka čovječanstva pristajuci da postane kci transcendentalne, prave Majke, Magdalena Glorija odriče se svoje "prave" (genetske) majke kao što je učinio i Krist i "pravoga" (genetskog) oca odsada ce joj majkom biti Djevica Marija (ali i Marija Magdalena) a ocem Gospodin (ali i crkveni prelati, biskup i njezini nalzmjenicni ispovjednici, otac Jere i otac Zane), svim će svojim očevima ona biti i Sestra po svojem naslovu i Zaručnica po pozivu Dodjela uloge kipa Djevice Marije dodjeljuje joj i druge različite uloge Istoga na stražnjoj pozornici njezine izvedbe osim što postaje kci, sestra, zaručnice, ona postaje i Majka - ili njezino na zalost, različito ponavljanje Unatoč svim naporima da se kao savršena kopija prilagodi neponovljivom i neprikazivom modelu svete protu-žene (buduci da Djevica Marija sažimlje sva bitna ženska svojstva što ih propisuje Katolicka crkva, kojima se bit sastoji u činjenici da NEMA žene koja bi ih ikada oponašala na njoj svojstven način, usp npr Magli 1997 103 151) ona nikada ne može zadovoljiti svojega oca otac Jere se na nju uvijek ljuti jer ona glumi umjesto da bude Majka (usp Marinkovic 1982 102) ista kao Majka (usp *ibid* 100) ili točnije jer ona jest previše ona sama (usp *ibid* 101) • Da je cudesnom izvodačkom činu uprizorenja Istoga s pomoću živa simulakruma bilo sudeno da propadne (tj da bude ne-izvorno/ne-istovjetno ponavljanje očinskih činova) otac je Jere mogao razabrati ne samo iz očinskih tekstova i iz vlastitoga očinskog imena, na to ga je upozorio još jedan otac, njegov stariji kolega Zane ili Zanni (nazvan po stalnome liku u Komediji *dell arte*) i knjižničar u biskupskome dvoru Po pričanju oca Zane, cudesno ponavljanje čudesna izvornika neizvediv je pothvat, jer svako ponavljanje začinje razliku i inscribes in sister Magdalene her personal history, that may not be just individual and contingent, but another repetition of someone else s destiny She is a virgin from the sexual point of view, but she spent her youth as a circus artist in her father's circus, when she was called Gloria, her conversion, her consequent taking holy orders and her vow to Virgin Mary are the result of a miracle when she was in mortal danger, she heard the voice of Virgin Mary warning her that the trapeze was broken That was the personal foundation event of her rebirth she had been contaminated by the mundane life of her body by the vain glory as opposed to the true one which was now revealing itself to her as the veritable source of her soul In the immemorial age of her primal innocence, Magdalene-Gloria was called Jagoda (Strawberry), when she was a little girl her mother abandoned her and her father, whose artistic name is Floky Fleche That is presumably why she took her mother s place and role in the paternal circus of sinful flesh, in a female version of the compulsive Oedipal trans-gressive identification the fact that she was not responsible for having been abandoned by her mother does not undo her Fall. At the moment of her conversion, she is adopted by ano-ther Mother, the Mother of God and of humankind, by acce-pting to become the transcendent, real Mother s daughter, Magdalene-Gloria denies her "real" (genetic) mother (as Christ did) and her "real" (genetic) father, from now on, she will have Virgin Mary (but also Mary Magdalene) for mother and the Lord for father (but also prelates, the bishop and her alternative confessors, father Jerome and father Zane) to all of her Fathers, she will be also a Sister by her title and a Bride by her vocation The assignment of the role of Virgin Mary's statue assigns her other different roles of the Same on the back stage of her performance a daughter, a sister, a bride, she becomes the Mother - or her unfortunately differing repetition Despite her efforts to be a perfect copy conforming to the unrepeatable and unrepresentable model of the holy counter-female (Virgin Mary reassuming all the essential female properties prescribed by the Catholic Church the essence of which consists in the fact that NO woman can possibly ever imitate them properly, cf Magli 1997 103, 151), she can never satisfy her father father Jerome is always angry with her, because she is acting instead of being the Mother (cf Mannković 1984 132) the same as the Mother (cf *ibid* 131), or more accurately, because she is being too much of herself (cf *ibid*) • That the miraculous performance of the Same through a living simulacrum was fated to collapse (i e to be a non-original / non-identical repetition of paternal acts) father Jerome could have understood it not just from paternal texts and from his paternal name he has also been warned by another father his elderly colleague father Zane or Zanni (named after the stock character in the Commedia dell Arte), the librarian of the diocese According to father Zanni the mira-culous repetition of a miraculous original is impossible beca-use any repetition engenders difference and betrayal; in fact, the original itself is a repetition, and father Zanni has learnt it from his own experience of an Oedipally prodigal son who believed he could prodigiously recreate an original, denying the paternal texts of

izdaju, i sam po sebi, naime, izvornik je ponavljanje, a otac Zane to je neučio iz vlastitoga iskustva edipovski razmetna sina koji je vjerovao da može izvesti izvorno čudo odnučuci sa očinskih tekstova biskupijske knjižnice, koji su se vec bili upisali u njegovu izvedbu Kao mlad svecenik, i sâm je pokušao izvesti čudo, tako što je režirao pojavu crkvenjaka Tome kao samoga vraga Jakovjerna gomila vjernika srdito je isprebijala jadnoga crkvenjaka od čega je ovaj ostao doživotno pognut kao da bi savjest oca Zane podsjećao na njegov poraz Još će jedna razlika pokvariti čistu namjeru oca Jere da iznova uspostavi čistoću sestra Magdalena je lijepa pa ce njihovo zajedničko stremljenje za čistoćom neumitno proizvesti libidinalan učinak Bojazni oca Zane mogao bi opravdati ne toliko Freudov uvid u libidinalnu narav stegovne kohezije među subjektima u institucijama koje se mogu usporediti s Katolickom crkvom i s vojskom (usp 1985 124-5) koliko bi ih mogle potkrijepiti implikacije što ih Lacanovi komentari o Freudovoj pretpostavci, koji to stegovno načelo određuju kao prije diskurzivno i simbolično (usp Descombes 1979 126), za sobom povlače u vezi sa simuliranim ponavljanjem zamršenih rodbinskih odnosa unutar modela uzajamne veze između Svetoga Trojstva i Djevice Marije, koje sve sudionike pretvaraju u sinove, kćeri, majke, oceve, zaručnice i zaručnike jednih naprama drugima pretvorile bi se u opće rodoskvrnuce kad se nji-hove konzumacija ne bi odgađala do transcendencije (usp Warner 1983 132-3) uvijek nesavršeno ponavljanje modela - međusobna konstrukcija mnozine identiteta prema modelu vrhovnog Identiteta - ipak bi moglo izazvati opasnu razliku • No kako je Edip preuzeo mjesto svojega Oca i morao se osijapiti da bi se kaznio za svoje ponavljanje sljepoca je zacijelo izvorno svojstvo svih očeva Oca Jeru nista ne može odvratiti od izvedbe njegove nepredstavljacke predstave pa cak ni dolazak Flokyja Flèchea Glorijina-Magdalenina genetskog oca kojega je napustila kći, tugaljivo osiromasena klauna, koji prije izgleda kao simulakrum oca negoli pravi otac On se u biskupiji pojavljuje zbog dvaju komplementarnih razloga polaze očinska prava na svoju kćer i nestoji Biskupu prodati mehaničku lutku s likom Krista koji krvari kako bi zaradio za život Kristov simulakrum - primjereno stvorenje i sin očinskoga simulakruma kakav je Glorijin otac - izgleda upravo kao sin Božji, izaslanik svojega Oca na dobrobit čovjecanstvu pa je, kako se čini, očima-prelatima čak draži od predstave oca Jere Oca Jeru strahovito ljuti preuzetno lažno očinstvo Flokyja Flachea u korist slave svojega Oca on laže Glorijinu ocu uvjeravajući ga kako Djevičin kip što ga vidi pred ljudima koji klece i mole (a među njima je majka koja preklinje djevicansku Majku da joj preživi sin na umoru) uopće nije njegova kći nego puki simulakrum Bogorodice, te ga istjeruje iz crkve U tome trenutku, čudo se stane re/prezentirati na nacin koji je različit od predviđenoga tjelesna prisutnost koja predstavlja metafizičku prisutnost - lažni simulakrum Majke Bozje - shrvana tugom majke koja moli, svojom vlastitom nemoći da obavi svoju majčinsku dužnost i pomogne joj okrutnoscu s kojom njezin adoptivni otac, sin, brat i zabranjeni ljubavnik Jere niječe samo načelo koje ju je naveo da predstavlja poniženjem svojega the library already inscribed in his performance As a young priest, Zanni himself had tried to perform a miracle, by staging Thomas the sacristan to appear as the devil, tha credulous crowd of believers had furiously beaten the poor sacristan, leaving him bent down for the rest of his life to remind father Zanni's consciuosness of his defeat There is another difference that will inevitably corrupt father Jerome's pure intent of reprstinating purity sister Magdalene is beautiful, and their solidarity in pursuing purity will not fail to produce a libidinal effect The justification of father Zanni's fears are to be found not so much in Freud s insight of the libidinal nature of the disciplinary cohesion of subjects in institutions such as the Catholic Church or the army (cf 1985 124-5) as in the implications of Lacan's comments on it, which define it as discursive and symbolic (cf Descombes 1979 126), on the simulated repetition of the intricate kinship relations of the model the ties between the Holy Trinity and Virgin Mary, that make all the participants sons, daughters mothers, fathers, brides and bridegrooms of each other would result in an all-round incest if their consumation were not deferred to transcendence, the always imperfect repetition of the model - the mutual construction of identities on the model of the supreme Identity - would however entail a dangerous difference • But since Oedipus has taken his Father's place and had to blind himself in punishment for his repetition blindness must be the original trait of all fathers Nothing can distract father Jerome from his non-acting performativa act not even the arrival of Floky Flèche Gloria Magdalene s genetic father abandoned by his daughter a pitifully impovarished clown who looks more as a simula-crum of a father than a real father He appears in the diocese for two complementary reasons he claims his fatherly rights upon his daughter and he wants to sell a bleeding Christ-like mechanical doll to tha Bishop and earn enough to make a living Christ s simulacrum - an appropriate creature and the son of a paternal simulacrum which is Glorie s father - looks just as real as the son of God, his Father's envoy to humankind, and the prelates (fathers) even seem to prefer it to father Jerome's performance Father Jerome is heavily upset by the preposterous fake fatherhood in the best interest of his Father s glory, he lies to Gloria's father assuring him that the Virgin s statue he sees among the people kneeling in prayer (one of them a mother supplicating the Virgin Mother for the survival of her dying son) is not at all his daughter, but a mere simulacrum of the Holy Mother and expels him from the church At that point the miracle re/presents itself in a way different from the one predicted the false simulacrum of the Mother of God - the physical presence representing the metaphysical presence - overwhelmed by the praying mother s grief by her own impotence to exercise her maternal duty and help her, by her adoptive father, son, brother and forbidden lover Jerome's cruel denial of the very principle he made her represent, by her real father s humiliation and by her own promptness to deny him - just as Saint Peter the first Father of the Church had denied his Lord and Father three times Gloria bursts into tears The

pravog oca i svojom vlastitom spremnošću da ga zaniječe - upravo kao što je sveti Petar prvi Otac Kristove Crkve, triput zanijekao svojega Gospodina i Oca - Glorija brizne u plač. Majka koja tuguje njezine suze pogrešno shvaća kao bjelodan dokaz o osobnome posredovanju Izvorne Majke kojim *fons et origo* (usp. Warner 1983: 221-3) potvrđuje svoj milosrdni čin, no sin na samrti svejedno umire. Nijedna ga majka ne može spasiti - ni njegova vlastita, ni živi simulakrum Majke Božje, čak ni Majka Božja nije mogla spriječiti njegovu smrt, jer je i sama morala pustiti svojega sina da umre, kad je to bila svrha u koju mu je Otac podario život i napustio ga, ili napustio njegovo ljudsko tijelo kao puki simulakrum života. • Upravo kao što su Glorju-Magdalenu ostavile njezina prirodna, a zatim i njezina duhovna Majka, upravo kao što je ona, kao Majka Božja, ponovila napuštanje vlastitoga oca, upravo kao što je ožalošćenu majku i njezina sina na samrti, zajedno s Glorijom-Magdalenom-Marijom napustila Izvorna Majka, stiže red na oca Jeru da ispuni nevidljivi scenarij kojemu je njegovo uprizorenje bilo unaprijed određeno te da iskusi kako ga napušta njegova Majka, silna potreba da ponovno stvori Prisutnost Samo-Identične Majke - koja je izvor i podrijetlo, postojanost i izvjesnost, istina i zaštita, i nadasve vječna ljubav - umjesto da tu Prisutnost ostvari, navela ga je da uprizori njezinu kobnu Odsutnost, supstitucijsku *fort-da* predstavu prvobitne boli, kazališnu repriznu izvornoga gubitka. To je razlog zbog kojega će sada kad ga je napustila njegova sestra, kći, zaručnica i majka Marija Magdalena, kao i djevičanska Majka koja nije uspjela izvesti čudo svoje prisutnosti (i njegova promaknuća), otac Jere iskaliti svoj *ressentiment* napuštenoga sina na mehaničkoj lutki Krista koji krvari i smrskati je. Scenarij zbivanja na stražnjoj pozornici još mu nije razvidan: njegova užasnutost što je 'ubio Krista' mogla bi biti tlapnja što ju je izazvao duševni poremećaj od kojega će se liječiti u psihijatrijskoj bolnici. Ili je pak njegov živčani slom posljedica bljeskovitoga uvida u kojemu je iznenada prepoznao simbolični scenarij: kao napušten sin, ubio je Krista, također napuštena sina, kao onaj tko je htio zauzeti mjesto svojega Oca, jednako kao i mjesto oca Kristova simulakruma, koji je ujedno i Glorijin otac, ubio je svojega Oca, jer je izvornik potonjega nedohvatljiv, samo je uništio njegov simulakrum. No simbolično ocoubojstvo nije čak ni istovjetno samome sebi: kako mariologija Mariju poistovjećuje s Kristom (usp. Warner 1983: 211), Jere je počinio i simboličan matricid. Ili možda simboličan suicid: u prvome redu, naime, budući da je Marija također i Kristova Zaručnica (Warner 1983: 103) i simbolične zaručnice samoga Jere, to i njega poistovjećuje sa samim Kristom; a u drugome redu, i sâm je Jere zamjenski simulakrum za lutkina i Glorijina oca. Poslužimo li se simboličnim pojmovima druge pozornice, ubivši očinski simulakrum, on je ubio samoga sebe: dakako, simbolično, kako to postavlja Derrida, samo je ponovio smrt Oca (1972a: 177). • Za čin kojim je ubio Oca, Jerino se jastvo kažnjava time što ga napušta njegova Majka. No on se kažnjava i zbog toga što je, kao duhovni otac, napustio svoje sinove i kćeri, Glorju-Magdalenu-Mariju, tako što se na nju okomio prezirom i okrivio je zbog suza koje su je učinile različitom od kipa Djevice Marije što ga

grieving mother misunderstands her tears for the evidence of the Original Mother's personal agency by which the *fons et origo* (cf. Warner 1983: 221-3) confirms her act of mercy, but the agonising son dies all the same. No mother can save him - not his own, not the living simulacrum of the Mother of God, not even the Mother of God could have prevented his death, for she had to let her son die too, because that was the purpose for which his Father gave him life and abandoned him, or his human body, as a mere simulacrum of life. • Just as Gloria-Magdalena has been left by her natural and then by her spiritual Mother, just as she, as the Mother of God, repeated the abandonment of her father, just as the grieving mother and her agonising son, together with Gloria-Magdalena-Mary were abandoned by the Original Mother, it is father Jerome's turn to fulfill the invisible script: his enactment was subjected to in advance, and to experience the abandonment by his Mother, his urgent need to recreate the Presence of the Self-Identical Mother - who is source and origin, stability and certainty, truth and protection, and above all, ever-lasting love - instead of realising that Presence has been an enactment of her fatal Absence, a substitutional *fort-da* performance of the primal pain, a theatrical repetition of the original loss. That is why now, abandoned by his sister, daughter, bride and mother Mary Magdalene, as well as by the Virgin Mother who failed to perform the miracle of her presence (and his promotion), father Jerome vents his resentment of the abandoned son on the bleeding Christ's mechanical doll and smashes it. The back stage script is still not clear to him: his horror for having 'killed Christ' could be a delusion caused by the psychic disturbance, from which he is going to get cured in a mental institution. Or else, his nervous breakdown is due to the flash of insight in which the symbolic script is suddenly recognised: as an abandoned son he killed Christ, an abandoned son, as he who wanted to take his Father's place, as well as the place of Christ's simulacrum father, who is also Gloria's father, he killed his Father, as the latter's original is unreachable, he only destroyed its simulacrum. But the symbolic patricide is not even identical to itself, since Mariology identifies Mary with Christ (Warner 1983: 211). Jerome has also committed a symbolic matricide. Or perhaps a symbolic suicide, first, Mary being also the Bride of Christ (Warner 1983: 103) and Jerome's own symbolic bride, this identifies him too with Christ himself, and second, Jerome himself is a substitute simulacrum for the doll's and Gloria's father. Speaking in the symbolic terms of the other scene, he killed himself by killing the paternal simulacrum, of course, symbolically, as Derrida put it, he has only repeated the death of the Father (1972a: 177). • For his having killed the Father, Jerome's self is punished by being abandoned by his Mother. But he is punished also for his having abandoned, as their spiritual father, his sons and daughters, Gloria-Magdalene-Mary, by covering her with contempt and blame for her tears which had made her different from Virgin Mary's statue she was supposed to represent, and different from Virgin Mary herself, the supplicating mother and her son, by denying his own

je morala ponovno oprisutniti, i rezhčitom od same Djevice Marije majku koja je preklinjala Gospu i njezine sina, tako što je zanijekao svoju odgovornost za Djevičino lažno obećanje koje je za njih sâm stvorio I najgore od svega - bio je uzrokom što je Izvorna Majka napustila samu sebe, svoj živi simulakrum, koji se toliko trudio da joj bude istovjetan, da je uspio proliti suze svoje vlastite Majke, samome je sebi prepustila adoptivna djevičanska Majka, koje se i sama - jednako kao njezina kći koja je predstavljala njezin kip - srozala do izdajice, davateljice lažnih obećanja, krivotvorine, pukog simulakruma A simulakrum je ona sama, Glorija - Marija - Magdalena Pošto su se obje razotkrile kao simulakrumi - Majka i Kći, mitski model i njegova kopija, izvornik i njegova rituelna imitacija prvobitno Isto i simbolično Ponavljanje, Samoidentitet i drugi identitet - ne opstoje više nikakvi modeli, identiteti, izvornici ili Istosti, osim ukoliko nisu podvostručeni i prije svojega začeća, začeće se može proglasiti bezgrešnim samo naknadno (usp Warner 1983 xxii, Magli 1997 95) Nije preostale više nijedne supstancijalne majka koja bi ponovila čudesno spašavanje Glorijina života kao supstancijalne subjekta budući da su se sve one svele na simulakrume *fort-da* predstave Pošto se vratila u cirkus svojega genetskoga i zakonitog Oca (iz kojega će na potonjega doći red da izagna don Jeru), Glorija koju više nema tko upozoriti, ili bolje, upozorena da više nikada neće biti nikakve izvorne majke da je upozori mora pasti s trapeza i umrijeti njezin ce Pad ovaj put biti doslovan neiskupljiv nepovratan • Nakon prve kazališne izvedbe 1955, Marinković je *Glorju* preradio za postavu 1970 i tu verziju objavio dvije godine nakon toga kao prvo u nizu izdanja Ovjerena su tumačenja - kao što se obično zbiva s modernističkim tekstovima - *Glorju* obično očitavala s njezine prednje pozornice Čitanja su se kretala u rasponu od osude dramskoga teksta kao uvrede za Katoličku crkvu i podmukla podilaženja očinskome socijelistickom režimu kojemu se u političke rituale *Glorijin* književni otac dobro uklapao i iskazivao sinovljevsku poslušnost, do sudova koji su lakše prelazili preko dramatičarove biografske nedosljednosti te u *Glorji* vidjeli šifrirano ocoubojstvo što ga je počinio potajno razmetni sin socijalističke partije, koji je svoje stvarno neslaganje s očinskom ideologijom navodno prerušio bogohulnim poistovjećenjem dvaju međuzamjenljivih totalitarnih sustava - Katoličke crkve i cirkusa Devedesetih su godina pobornici drukčijega političkog poretka *Glorju* izbacili iz školskih čitanki, možda u namjen da obrane dostojanstvo Katoličke crkve ili, vjerojatnije, da otklone bilo kakvu mogucnost oskvrnuca koje bi anticipiranom podvojenošću načelo njihova vlastita Izvorna Očinstva Sve tri Marinkovićevu tekstu izvanjske ideologije - ateizmom ugrožena vjera, pseudo-revolucionarna politika opremljena retorikom klasne afirmacije i obezličenjem nacionalnog te program buđenja nacionalne svijesti sto su ga promicale vlasti pogibelji izložene države - djelujući u kriznim uvjetima, nastojale su osigurati svoju koheziju i dokinuti opasnost partikularizacije, preinake i uništenja tako što su posezale za pričuvama simboličnih oslonaca kadrih da reprezentiraju, i stoga re-prezentiraju, tj. de prikazbenom izvedbom učine prisutnim njihov autentični ideal univerzalističkih

responsibility for the Virgin's false promise that he had created for them Worst of all he caused the abandonment of the Original Mother by herself her living simulacrum, who had tried so hard to be identical to her that it managed to shed its own Mother's tears, was left on its own by the adoptive virginal Mother who has lowered herself - just like her daughter representing her statue - to a traitoress, a giver of false promises, a fake, a mere simulacrum And the simulacrum is herself, Gloria-Mary-Magdalene Revealed both as simulacra - the Mother and the Daughter, the mythical model and its copy, the original and its ritual imitation, the primal Same and the symbolic Repetition, the Self-identity and the other self - no more models, identities, orginals or Samenesses subsist unless they are duplicated before their conception, a conception could he declared immaculate only in retrospect (cf Warner 1983 xxii, Magli 1997 95) There are no more substantial mothers left to repeat the miraculous salvation of Gloria's life as a substantial subject all of them having been reduced to the simulacra of a *fort-da* performance After her return to her genetic and legal Father's circus (from which it will be the latter s turn to expel father Jerome), Gloria, with no one to warn her, or better warned that there will never be any original mother to warn her, has to fall down from the trapeze and die this time the Fall will be literal, unredeemable irreversible • After its theatrical debut in 1955 Marinković's *Gloria* has been revised by the author in 1970, published in that version two years later and reprinted many times since The official interpretations have mostly read the play - as it generally tends to be the case with modernist texts - at its front scene These readings ranged from condemning the play as being offensive to the Catholic Church and insidiously flattering the paternal socialist regime - in whose political rituals *Gloria*'s literary father was well integrated and to which he was finally obedient - to other readings that were more indulgent toward the playwright's biographical inconsistence and saw in *Gloria* a cyphered patricide committed by the secretly prodigal son of the socialist party who had allegedly disguised his real disapproval of the paternal ideology with a blasphemous identification of two interchangeable totalitarian systems - the Catholic Church and the circus In the nineties exponents of a different establishment banished *Glona* from school textbooks, perhaps with the intention of defending the dignity of the Catholic Church or, more probably, of removing any sacrilegious possibility of an anticipated duplication of their own Original Fatherhoods The three ideologies outside Marinkovic's text Faith threatened by atheism, pseudo-revolutionary politics supported by a rhetoric of class affirmation end of the defacement of the national, and the programme of the national awakening promoted by the authorities of a state in jeopardy - all three of them, operating in the condition of crisis aimed to assure their cohesion and suppress the threat of particularisation alteration and destruction by activating the resources of symbolic reenforcement, capable of representing and thus re-presenting i e performing the presence of their authentic ideal ba-

pretenzija. Sve su tri prepoznate same sebe na prednjoj pozornici *Glorije*. Međutim, iako nijedno od triju prepoznavanja političkih alegorija nije bilo pogrešno, kao što bi ispravna bila i bezbrojna druga različita politička prepoznavanja u dramaturškome izvorniku, ona nikada ne bi mogla potpuno pristajati identitetu platonističkoga uma što ga predmnijeva tekst Glorije ne bi mogla, jer je on odgođen i obilježen izvornom podvojenošću. Nikakav jednoznačan tumačenjem pridružen parnjak ne bi nikada mogao biti drugo do suplement, dopuna, iteracija majčinskoga modela koji ga je unaprijed napustio i lika suparničkoga oca kojega nijeće i odstranjuje kako bi preuzeo njegovo mjesto. Ako itko pokuša pojmiti jedinstveno načelo i konstruirati ga u njegovoj nepatvorenoj čistoći, koja bi bila otporna na mijenu i replikaciju, bilo koja vrsta njegove provedbe neminovno će se razlomiti zbog dvojnosti koja je u nj urasla, iskliznuti i isprazniti se nemogućnošću da oponaša postojanost uporišne točke koja izmiče, svesti se na repetitivan simulakrum odsutne istosti, na položaj siročeta kojemu vodi sveopći gubitak roditelja i njihovih "božanskih dvojnika" (Jung 1992: 27). Uistoč tome, gotovo je nemoguće zamisliti život, djelovanje, projekt - to jest projekt koji nužno uključuje promjenu - a da se oni ne usidre o mit samo-identična, spram promjene niječna načela, koje je osuđeno da zaniječe samo sebe svojom bitnom repliciranošću i podvostručenošću, jer se od samoga sebe razlikuje i odgađa slijedom onoga što Derrida naziva njegovom ishodišnom suplementarnošću - nužnosti da se ono što je nepatvoreno kazališno uprizori, a roditeljski mit izvodi putem obrednih obrazaca, nužnosti koja izokreće položaje uzora i patvorine. Reprezentacija istosti izvornika preobraća se u prezentnost simulakruma koja se uvijek razlikuje, dok simulakrum prezentira kao sâm izvornik. Izvorišni mit, mit o izvorištu, uvijek je citatna transkripcija svojih vlastitih ritualnih izvedaba. • Opisujući ambivalentnost mita, J. J. Liszka (1989: 217) služi se Derridinom višestrukom interpretacijom Platonova *pharmakona* - lijeka i otrova, bolesti i blagotvornosti, neprijatelja i žrtve, onoga koji zaposjeda i onoga kojega izgone (usp. Derrida 1972a: 69-197) - ne-pojma što ga presijeca razlika uzajamno isključivih suprotnosti koje su ipak upisane jedna u drugu. U Gloriji, koja je svojevrstan *pharmakon*, te tim svojstvom obuhvaća i svoje čitatelje i / ili korisnike, nema kategorije identiteta koja bi se mogla uistinu primijeniti na bilo koju pojedinu jedinicu značenja, ili koju bi ikoja jedinica značenja mogla reproducirati. Sva imena, naslovi, mitski ulozi i srodničke uloge raspodjeljuju se na način koji redom svaki lik - i svaki simulakrum lika - uplće u zbivanja na stražnjoj pozornici. Izvorna i jedinstvena *mater dolorose*, koja u samoj sebi replicira tuđe uloge, replicire se likovima različitih - mitskih, ljudskih ili mehaničkih - simulakruma majki, otaca, sinova, kćeri, braće i sestara, koji iznova glumom uprizoruju izvorni marijanski, edipovski, pigmalionski, psihoanalitički ili bilo koji drugi mit. Svi njihovi dramski životi različito ponavljaju obredne izvedbe boli, gubitka, osirotjelosti, nepuštanja, izdaje, ocoubojstva, izgona drugog: mitskih projekcija zenijekenih obrazaca, koje i dalje ponavljaju sème sebe. Ali nikada isto.

sed on universalistic pretensions. All three of them recognised themselves on the front scene of *Gloria*. Yet, although none of the three recognitions of political allegories was wrong, as innumerable other different political recognitions in the dramatic original would have been right, they could never fully match the identity of the Platonic mind envisaged by the text of Gloria: they could not, because it is deferred and marked by an original doubleness. No univalent interpretive frame could ever be but a supplement, an iteration of a maternal model which abandoned it in advance, and of the figure of a rival father, denied and eliminated for the sake of overtaking his place. One can conceive a unique principle and try to construe its authentic purity, resistant to change and replication, but any kind of its enactment will end up fractured by its incorporated doubleness, displaced and emptied by the impossibility to imitate the stability of an evading point of reference, reduced to the repetitive simulacrum of the absent sameness, to the orphanhood caused by the universal loss of parents and of their "divine doubles" (Jung 1992: 27). Nonetheless, it is almost impossible to form a life, an action, a project - that is, a project necessarily implying change - without anchoring it to a myth of a self-identical, change-denying principle, condemned to deny itself by its essential replicatedness and duplication, differing and deferred from itself in vertue of what Derrida calls its initial supplementarity - the necessity for the genuine to be theatrically enacted, for the parental myth to be performed through ritual patterns, inverting their positions. The representation of the sameness of an original transmutes itself into an ceaselessly differing presence of a simulacrum, presenting the simulacrum as the original. The original myth, the myth of origin, is always a citational transcription of its own ritual performances. • When describing the ambivalence of myth, J. J. Liszka (1989: 217) uses the Derridian multiple interpretation of Plato's pharmakon - remedy and poison, disease and cure, enemy and victim, the inveder and the expelled (cf. Derrida 1972a: 69-197) - a non-concept crossed by the difference of mutually exclusive opposites that are nevertheless inscribed in each other. In *Gloria*, a *pharmakon* of its own kind, including its readers and/or users, there is no category of identity which could be genuinely applied to or reproduced by a single unity of meaning. All the names, titles, mythical investments, end kinship roles are distributed in a way which involves each and every character - and each and every simulacrum of a character - at the back stage. The original and unique *mater dolorosa*, replicating roles within herself, is being replicated by different - mythical, human or mechanical - simulacra of mothers, fathers, sons, daughters, brothers and sisters, which reenact the original Marian, Oedipal, Pygmalionic, psychoanalytical or any other myth. All their dramatic lives repeat differently the ritual performances of grief, loss, orphanage, abendonment, betrayal, patricide, expulsion of the other: mythical projections of denied patterns, that continue to repeat themselves.

But never the Same.

tekst o tekstu

piše ivana sajko

122 stranica

"Posjedujem se ako me posjeduješ,
gospodar sam ukoliko sam tvoj rob i instrument."
(P. Valéry)

a text on the text

by ivana sajko

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"I possess myself if you possess me,
I am a master only if I am your slave and instrument."
(P. Valery)

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TEKST D KDJEM PIŠEM POJAVLJUJE SE KAO TIJELO PREPUNO ŽIVOTA, PULSIRAJUCE I PLOONO, TO BI TIJELO MOGLO PORODITI SVIJET, JER ONO SAMD NIJE IZ SVIJETA, TEK TREBA UCI U NJEGA KROZ JEDAN SCENSKI ISKAZ ŠTO IZJEONAČAVA REALITETE PREZENTNOSTI. ONO NIJE STVORENO IZ PREPOZNATLJIVIH UZORAKA STVARNOSTI, VEČ PRIJE SAMO IZ JEONOG REBRA - IZ JEONE, KASNIJE IZGUBLJENE, KOŠČICE. ODNOS JE DAKLE INVERZAN UDBIČAJENOM - TEKST NE TRAŽI REANIMACIJU JER SAM PROIZVOOI ŽIVOT. IZVOR JE NEPRESUŠAN. SVAKI NOVI SVJEDOK INICIRA PORODAJNE TRUDOVE. U GLAVAMA ŠTO SVJEOOČE ODMOTAVA SE ZIVOTA GLADNA KLICA TEKSTA.

TO OHOLO TIJELD D KDJEM GOVORIM TEŽI OA SE POKAŽE U GOLOTINJI - GOTOVO VULGARNO, KOLIKO VULGARNA MOŽE BITI JEONA POJAVA BEZ MASKE I ODDRE, JEONO PROSTAČKI EGOISTIČND BICE KOJE NE VIOI INTERESA IZVAN SEBE, SVOJIH TKIVA I ORGANA, SVOJIH INTERPUNKCIJA I KONSTELACIJA POJMOVA KOJE NITKO (PA ČAK NI LJUBAVNIK) NE MOŽE TUMAČITI, VEC SAMO PROČITATI. HLADND, PRECIZNO, S POŽUOOM KOJA ŽELI IZRECI, A NE PRDTUMAČITI. TO BESRAMNO TIJELO TRAŽI PRILIKU DA SE POKAŽE ONAKVO KAKVO UISTINU JESTE.

MJESTO SASTANKA. SVDDNIŠTVO KAZALIŠTA. POZORNICA PRIKAZUJE TIJELO OBUČENO, UPRISTOJENO, POONOŠLJIVO, SPREMNO ZA KONZUMACIJU. GRAĐANSKO VOĐENJE LJUBAVI U SRAMEŽLJIVOM MRAKU.

TO TIJELO, JEDND JEDINO I NEPONOVLJIVO, TEK GENETSKIM KOOOM POVEZANO SA STVARNOŠCU. ONIH ŠTO GOVORE I ONIH ŠTO ŠUTE, SAOA BIVA, IZNOVA I NEPOTREBNO, ANALIZIRANO I PREPLAVLJEND ISKUSTVOM JEONE GLUMAČKE, REOATELJSKE, U SVAKOM SLUČAJU ORUGE IOEJE - ONE KOJA MU OORIČE OIMENZIJU BOGA TE MU PRIPISUJE KRUTA ZNAČENJA BAZIRANA NA PREMISI DA TZV. PRIJEVOO NA SCENSKI JEZIK (FANTOMSKI PREDUVJET UVIJEK DISKUTABILNIH POSLJEOICA) NIJE SAMO PRDMJENA MEOIJA, VEČ I PROMJENA IDENTITETA. TA GA DRUGA IOEJA GURA POO REFLEKTORE KAO USVOJENO DIJETE - PROOUKT OVODIMENZIONALNOG SVIJETA NEKE KAZALIŠNE ZAVJESE. ND ČAK KAOA JE TRETIRAN KAD DIJETE, TEKST NE PRISTAJE DA TE NEUVJERLJIVE KULISE BUOU NEUPITNA ISTINA O NJEMU, OSTAJE TVRDOGLAV I NEPRILAGOĐEN, ZNAJUCI DA BI VLASTITIM TIJELOM MOGAO STVDRITI LJEPŠU, TOČNIJU I POTPUNIJU SLIKU. DN SE GUBI U MACEHINSKOJ KUCI, NESTAJE JER JE POJEOEN JEONOM OEBELOM ILUZIJOM, JEDNOM SUVIŠNOM METAFOROM KOJA BI GA HTJELA PRIBLIŽITI SVJEOOCIMA. METAFORA JE SPUŠTENA U GLEOALIŠTE KAO SUPSTITUT DIREKTNE KOMUNIKACIJE TIJELOM I GDVDROM. IOENTITET TEKSTA, NJEGOV SIROVI EROTIČKI POTENCIJAL PRETVDREN JE U OBJEKT, U NASILNO SAŽETU TEMU U KOJU SE MDŽE UŽIVJETI, KOJU JE MOGUCE OOGLUMITI S PSIHOLOŠKIM PAUZAMA I VIRTUDZNDŠCU GRIMASA. ON, KOJI BI U SVOJOJ ELEMENTARNOJ TJELESNOSTI POROOIO BESKRAJNO MNOŠTVO SVJETOVA, SAOA JE SUSPREGNUT JEDNOM KONSTRUIRANOM I TVROOM INTERPRETACIJOM. NJEGOVA JE DIVLJINA UKROČENA NAIVNDM MIŠLJU DA MOŽE BITI ISCRPLJEN DKVIROM POZORNICE, TOM MRAČNOM SHIZOFRENOM KUTIJOM (U KOJOJ BI VEČINA HTJELA BITI LUOACI, ALI NEMAJU HRABROSTI) ŠTO ČEKA DA GA UGURA U NEKU TRENUTAČNU OEFINICIJU.

SVAKI JE TEKST ZASLUŽIO OA BUOE IZREČEN GDL, U SVOJOJ NAJOPSCENIJOJ POZI, BEZ INTERPRETATORSKE APARATURE, KATEORALSKIH KONTRAFORA, EMOTIVNIH ŠTAKA I OOŠAPTAVANJA, OA OOBIJE OKVIR BEZ METAFDRE I KRIŠKU POVJERENJA U SVOJE OEMIJURŠKE MOČI. TEKST NE OPONAŠA SVAKDDNEVLJE I NE KDMUNICIRA NJEGOVIM JEZIKDM, NEMA GA NA ULICI NI U SPAVACIM SOBAMA. ON NIJE ILUZIONISTIČKI ELEMENT KOJI UVDDI REALITET U KAZALIŠTE. UPRAVO GA NJEGOVA PRISUTNDST ČINI ARTIFICIJELNIM, JER MU JE TIJELO U POTPUNOSTI IZMIŠLJENO, KDNSTRUIRANO DA PREŽIVI NEOVISNO OO ZBILJE. TEKST JE PARALELNI, AHISTORIJSKI JEZIK KOJI UŽIVA U VLASTITU ZVUKU POPUT POEZIJE "SVEDENE NA BIT SVOG AKTIVNOG PRINCIPA. OČIŠCENE OO IOOLA SVIH VRSTA I REALISTIČKIH ILUZIJA, OD MOGUĆE DVOSMISLENOSTI IZMEĐU JEZIKA ISTINE I JEZIKA STVARANJA "1

GRČKI ZBOR, NA PRIMJER, NE PRIPADA ILUZIJI STVARNOSTI, ON NIJE LIK TE NEMA FUNKCIJU KOJA BI POKRENULA ILI ZAUSTAVILA RAONJU, DN JE DIJETE FORME SUPROTSTAVLJENO MIMEZISU. DN JE BEZIMENI KOMENTAR - OSTVARENO TIJELO TEKSTA U HEKSAMETARSKOM ISKAZU. OIREKTNO, ARTIKULIRANO, OKRUTNO. SVJEDOCI PRIHVAĆAJU NJEGOVU APSTRAKTNU POJAVU JER JE PROIZVOONA I NEOPTERECENA POISTOVJECIVANJEM TIJELA TEKSTA S TIJELOM GLUMCA. TEKST JE SLDBODAN, RAZOOJEVEN, MOCAN, RASPRŠUJE SE PROSTOROM, PENETRIRA IZMEOU REOOVA, NITKO GA NE POSJEDUJE JER JE PONUĐEN SVIMA.

SIROVI TEKST STVARA SLIKU SVOG BESKONAČNDG TIJELA. STOTINE SLIKA. TISUCE NJIH. OVISNO O BROJU SVJEOOKA. NJEGDVA JE PRDDUKTIVNOST U ISKAZU, A NE PRIKAZIVANJU ONOG ŠTD DN EVENTUALNO ZNAČI. TAJ JE ISKAZ LIŠEN EMDCIJA, JER ONE IONAKO NISU SIGURNE. GLUMAC IH POGAĐA ILI NE POGAĐA, PREPOZNAJE ILI OOBIJA OA IH NE PREPOZNA - U SVAKOM SLUČAJU, POKUŠAVA PRIVATIZIRATI SMISAO TEKSTA ZABORAVLJAJUCI OA BI TEK ZNANJEM NJEGOVA OBLIKA, FORMOM NJEGOVA TIJELA U POTPUNOSTI OBZNANIO ONO ŠTO JESU OSJECAJI I MISLI TOG, NAIZGLED OKRUTNOG I SEBIČNOG, DRGANIZMA. TEK BI SVOJOM SKROMNOŠCU MOGAO LETJETI NJEGOVIM KRAJOLICIMA. TIJELO TEKSTA NE PODNOSI LAŽ POPUT LAŽI KDJDM GLUMAC I NJEGOVA ULOGA POSTAJU JEDNO JER NE ŽELI BITI KONZUMIRAND, PROŽIVLJENO I UTKANO U NEČIJE TUĐE SCENSKO POSTOJANJE. STRAH OO MONOLOGA JE NEMDĆ GLUMCA (I OSTALIH KAZALIŠNIH INTERPRETATDRA) OA SE PODČINE GOLOTINJI. TO JE I POMANJKANJE VJERE U ENERGIJU JEONOG TIJELA KOJE SE NE PRIKAZUJE, VEC IZGOVARA. TO JE PREDRASUOA OA JE DOGAOAJ U VIZUALNOJ SPEKTAKULARNOSTI, U ESTRAONOSTI GESTIKULACIJA I UZOAHA. TO JE UVJERENJE OA TEKST NE MOŽE BITI SAMO TEKST, OA JE NEOOVOLJAN PO SEBI I OA MU SE UVIJEK MORA PRIPISATI NEŠTO ORUGO - NEKA FUS-NOTA, NEKI AKCENT, NEKA KULISA, NEKA ALEGORIČNOST, NEKI ORAMSKI KANON... NESTO ŠTO BI GA OORŽALO PREO ZUBIMA PUBLIKE. POSLJEOICE? UMJESTD IZGOVOREN, BIVA GLUMLJEN - UNAPRIJED OSUĐEN NA PRERAOU.

NE PDSTOJI NIŠTA IZVAN TEKSTA, NIŠTA ŠTO BI SE MOGLO UPISATI, NIŠTA ŠTD BI SE TREBALO RAZJASNITI, I NIŠTA ŠTO BI MU SE MORALO PODREOITI. NE OVISI OD ANALIZA I IŠČITAVANJA. JER ODBACUJE OKVIRE METAFORIKE. JEOINO ŠTO ZAHTIJEVA JE ZVUK LIŠEN OOPUNSKIH GLASOVA KOJI OBJAŠNJAVAJU, OSJECAJU ILI PROŽIVLJAVAJU ISTOVREMENO S GOVOROM. ON TRAŽI OA NE BUOE PROŽVAKAN NEKOM SEBIČNOM MASKOM ILI FURIOZNDM PATETIČNOM EMDCIJOM. TAJ TEKST NE ŽELI BITI PLATFORMA ZA PREZENTACIJU GOVORNIKA, VEC PDDJEONAKO OOSTUPAN SVIMA - RAVNDMJERNO RASPDREĐEN MEĐU SVJEOOCIMA. U IME JEONAKOSTI DN BI HTID OA POZORNICOM KORAČA GOL. IZGOVOREN. IZRICANJE JE NASILJE KOJE ANGAŽIRA CIJELO TIJELO GOVORNIKA, ON JE LIŠEN DLAKŠICA PSIHOLOŠKIH, ŽANROVSKIH I TIPIZIRANIH MODELA PREDSTAVLJANJA, BDRBA IZMEĐU NJEGA I TEKSTA JE BORBA BEZ SUVIŠNIH MASKI - TO JE NAOMETANJE IZMEĐU OVA, ENERGETSKI POOJEONAKO PRISUTNA TIJELA U KOJEM NI JEONO NE MOŽE PROGUTATI I UKROTITI ONO DRUGO. NE POSTOJE PAUZE NI PSIHOLOŠKI AKCENTI - SAMO BRZI, RAFALNI, DFENZIVNI PROTIJEK REČENICA. DISONANTNOST ŠTO BUKTI MEOU INTERPUNKCIJAMA.

U CHEREAUOVOJ REŽIJI "U SAMOCI PAMUČNIH POLJA" DVA SU GOVORNIKA SUPRDTSTAVLJENI JEOAN ORUGOM TUKUCI SE, ZAVOOECI SE, GAZECI SE GDVDROM. GOVOR JE TJELESAN, EROTIZIRAN, POVEZAN S PLJUVAČKOM, ŽELUCEM I KONTRAKCIJAMA MIŠICA. BJESOMUČNO IZGOVARANJE MANIFESTIRA TJELESNI UŽITAK ISPUNJENOSTI TEKSTOM KOJI TRESE I PROŽIMA TE ISTJERUJE IZMIŠLJENU RDMANTIKU. SJETIMO SE KOLTESA. "LOM SE DOGAĐA U SUPERIORNDM DDNDSU OVOG VERBALNOG NASPRAM ONOG FIZIČKI PRISUTNDG, U AGRESIVNDM TIJELU TEKSTA KOJE NOSI TIJELD GLUMCA - USAMLJENI GOVORNIK OORŽAVA PANIKU UNUTAR VLASTITA MONOLOGA, RIJEČ UBIJA MDGUCNDST ILUZIJE SVOJIM ARTIFICIJELNIM OBLIKOM, PARADOKSALNO, NAČIN NJENA IZGOVARANJA PDSTAJE STUP TEATRALNOSTI - ČISTA AKCIJA U NEPREKIONOM SUKDBU. KDLTESA JE MOGUĆE RAOITI TEK S OUBOKOM PONIZNOŠĆU NASPRAM LJEPOTE TEKSTA I SVJESNOŠĆU KAKO JE I SAM AUTOR POREKAO MOGUCNOST OA JE U TRENUTKU NASTUPA IZVEDIVO PUBLICI PRENIJETI SVU SLOJEVITOST RIJEČI. GLEOALIŠTE TREBA NAPASTI SIROVIM REPLIKAMA. ISPUCAVANJEM REČENIČNIH KONSTRUKCIJA ČIJA MUNJEVITA IZMJENA GOTOVO OA IZAZIVA BOL, GLUMAC JE ZA SEKUNDU ISPREO ONOGA KOJI GA SLUŠA TE ZAPAOA U STRASTVENI TRANS PROMJENJIVOG RITMA RIJEČI, APDSTERIORNO PREPOZNAVAJUCI ZNAČENJA U ONOM ŠTO JE ZVUČALO KAO NASILNA OIREKTNOST POEZIJE."2

TEKST JE NEMOGUCE PRIPITOMITI. ON JE I ZVUK I MISAO I SLIKA. ON OORIČE PDSLUŠNOST PARAMETRIMA JEONOG SCENSKOG PRIKAZA. TOLIKO JE PRDŽET OA NE MORA BITI INTERPRETIRAN - POTREBAN MU JE INSTRUMENT, A NE EMOCIJA. EMOCIJE SU POSLJEOICA.

THE TEXT I AM WRITING ABOUT APPEARS LIKE A BODY BRIMMING WITH LIFE, PULSATING AND FERTILE. THE BODY COULD BEAR THE WORLD, SINCE IT IS ITSELF NOT OF THE WORLD, IT NEEDS TO ENTER IT THROUGH A STAGE EXPRESSION THAT EQUALS THE PRESENT REALITIES. IT IS NOT CREATED OUT OF RECOGNISABLE PATTERNS OF REALITY, BUT OUT OF A SINGLE RIB ONLY - OUT OF A LITTLE BONE, WHICH WAS LATER LOST. THE RELATION IS CONSEQUENTLY THE INVERSE OF THE USUAL - THE TEXT DOES NOT WANT REANIMATION BECAUSE IT PRODUCES LIFE BY ITSELF. THE SOURCE IS INEXHAUSTIBLE. EACH NEW WITNESS INITIATES LABOUR. A HUNGRY GERM OF THE TEXT IS UNWINDING IN THE HEADS OF THOSE WHO ARE WITNESSING. THAT HAUGHTY BODY I AM TALKING ABOUT IS TENDING TO SHOW ITSELF IN ITS NAKEDNESS - NEARLY VULGAR, AS VULGAR AS AN APPEARANCE MAY BE WITHOUT A MASQUE AND A ROBE, A BRUTISHLY EGOISTIC BEING WHO DOES NOT SEE ANY INTEREST OUTSIDE ITSELF, ITS TISSUES AND ORGANS, ITS PUNCTUATION AND CONSTELLATION OF NOTIONS THAT NOBODY (NOT EVEN A LOVER) CAN INTERPRET, BUT ONLY READ: READ IT COLDLY, PRECISELY, WITH LUST THAT WISHES TO PRONOUNCE, AND NOT TO EXPLAIN. THAT SHAMELESS BODY IS LOOKING FOR A CHANCE TO EXPOSE ITSELF AS IT ACTUALLY IS.

THE MEETING PLACE. WHORE MONGERING OF THE THEATRE. THE STAGE SHOWS A BODY DRESSED, MANNERED, BEARABLE, READY FOR CONSUMPTION. CIVILIAN LOVEMAKING IN SHY DARKNESS.

THAT BODY, ONE AND UNREPEATABLE, CONNECTED TO THE REALITY OF THOSE WHO ARE TALKING AND THOSE WHO ARE SILENT BY THE GENETIC CODE ALONE, IS NOW, AGAIN AND UNNECESSARILY, BEING ANALYSED AND SUBMERGED BY THE EXPERIENCE OF THE ACTOR, OF THE DIRECTOR, IN ANY CASE BY ANOTHER IDEA - THE ONE THAT REFUTES THE DIMENSION OF GOD AND GIVES IT RIGID MEANINGS BASED ON THE PREMISE THAT THE SO-CALLED TRANSLATION INTO THEATRE LANGUAGE (THE PHANTOM PRESUPPOSITION OF ALWAYS DISPUTABLE CONSEQUENCES) IS NOT MERELY A CHANGE OF MEDIA, BUT ALSO AN IDENTITY CHANGE. THAT OTHER IDEA IS PUSHING IT INTO THE SPOTLIGHT LIKE AN ADOPTED CHILD - THE PRODUCT OF A TWO-DIMENSIONAL WORLD OF A CERTAIN THEATRE CURTAIN. BUT EVEN WHEN TREATED LIKE A CHILD, THE TEXT DOES NOT AGREE THAT THE UNCONVINCING STAGE SETTING PIECES SHOULD BE ITS UNASSAILABLE TRUTH, IT REMAINS STUBBORN AND MALADJUSTED, AWARE OF THE FACT THAT IT COULD, IN ITS OWN BODY, CREATE A MUCH NICER, MORE PRECISE AND COMPLETE PICTURE OF ITSELF. IT IS LOSING ITSELF IN ITS STEPMOTHER'S HOME, DISAPPEARING AS IT IS BEING EATEN BY AN ILLUSION, BY A SUPERFICIAL METAPHOR THAT WOULD LIKE TO BRING IT NEARER TO THE WITNESSES. THE METAPHOR IS LOWERED INTO THE AUDITORIUM AS A SUBSTITUTE FOR DIRECT COMMUNICATION WITH THE BODY AND SPEECH. THE IDENTITY OF THE TEXT, ITS CRUDE EROTIC POTENTIAL, HAS BEEN CONVERTED INTO AN OBJECT, INTO A FORCEFULLY CONDENSED THEME, THAT ONE CAN IDENTIFY WITH, THAT CAN BE ACTED OUT WITH PSYCHOLOGICAL BREAKS AND THE VIRTUOSITY OF GRIMACES. IN ITS ELEMENTARY CORPOREALITY IT WOULD BE AN IMMENSE AMOUNT OF WORLDS, BUT IT IS BEING LIMITED TO A SINGLE, CONSTRUCTED AND STIFF INTERPRETATION. ITS WILDNESS HAS BEEN TAMED BY A NAIVE THOUGHT THAT IT COULD BE EXHAUSTED THROUGH A STAGE FRAME, THIS DARK SCHIZOPHRENIC BOX (IN WHICH MOST WOULD LIKE TO BE LUNATICS, BUT LACK THE COURAGE), AWAITING TO BE PUSHED INTO SOME INSTANTANEOUS DEFINITION.

EACH TEXT DESERVES TO BE RECITED BARE, IN ITS MOST OBSCENE POSE, WITHOUT ANY INTERPRETATION MECHANISM, WITH NO CATHEDRAL COUNTER-FORTS, NO EMOTIONAL WALKING-STICKS AND WITH NO PROMPTING, TO RECEIVE A FRAME WITHOUT A METAPHOR AND A SLICE OF CONFIDENCE IN ONE'S OWN DEMIURGIC POWERS.

THE TEXT DOES NOT IMITATE EVERYDAY LIFE AND DOES NOT COMMUNICATE WITH ITS SPEECH, IT IS NOT PRESENT IN THE STREET NOR IN THE BEDROOM. IT IS NOT AN ILLUSION-ELEMENT THAT INTRODUCES REALITY INTO THE THEATRE. IT IS THE PRESENCE OF THE TEXT THAT MAKES THE THEATRE ARTIFICIAL, BECAUSE ITS BODY IS COMPLETELY INVENTED, CONSTRUCTED IN ORDER TO SURVIVE INDEPENDENTLY OF ACTUALITY. THE TEXT IS A PARALLEL, ANTI-HISTORIC LANGUAGE ENJOYING ITS OWN SOUND LIKE POETRY, "REDUCED TO THE ESSENCE OF ITS ACTIVE PRINCIPLE. PURIFIED FROM TOOLS OF ALL SORTS AND REALISTIC ILLUSION; FROM POSSIBLE AMBIVALENCE BETWEEN THE LANGUAGE OF TRUTH AND THE LANGUAGE OF CREATION."1

THE GREEK CHORUS, FOR EXAMPLE, DOES NOT BELONG TO AN ILLUSION OF REALITY, IT IS NOT A FIGURE AND DOES NOT HAVE ANY FUNCTION THAT WOULD INITIATE OR STOP THE ACTION, IT IS A CHILD OF FORM OPPOSED TO MIMESIS. IT IS A NAMELESS COMMENTATOR - A REALISED BODY OF TEXT IN THE HEXAMETER EXPRESSION. DIRECT, ARTICULATED, CRUEL. THE WITNESSES ACCEPT ITS ABSTRACT APPEARANCE BECAUSE IT IS PRODUCTIVE AND NOT BURDENED WITH IDENTIFYING THE BODY OF THE TEXT WITH THE BODY OF THE ACTOR. THE TEXT IS FREE, STRIPPED OF CLOTHES, POWERFUL, DISPERSED IN SPACE, PENETRATING AMONG THE ROWS, POSSESSED BY NO ONE BECAUSE OFFERED TO EVERYONE.

THE CRUDE TEXT CREATES A PICTURE OF ITS ENDLESS BODY. HUNDREDS OF PICTURES, THOUSANDS OF THEM. DEPENDING ON THE NUMBER OF WITNESSES. ITS PRODUCTIVITY IS IN ITS EXPRESSION, AND NOT IN THE PRESENTATION OF WHAT IT PROBABLY MEANS. THE EXPRESSION IS DEPRIVED OF EMOTIONS, BECAUSE THEY ARE NOT SURE IN ANY CASE, THE ACTOR MAY GUESS THEM OR NOT, RECOGNISES THEM OR REFUSES TO DO SO. HE IS IN ANY CASE TRYING TO MAKE THE MEANING OF THE TEXT PRIVATE BUT FORGETTING THAT ONLY BY KNOWING ITS FORM, THE SHAPE OF ITS BODY, CAN HE COMPLETELY EXPOSE THE REAL FEELINGS AND THOUGHTS OF THAT ORGANISM, SEEMING SO CRUEL AND SELFISH AT FIRST GLANCE. ONLY BY MODESTY IS HE ABLE TO FLY OVER ITS LANDSCAPES. THE BODY OF THE TEXT CANNOT BEAR LIES LIKE THOSE BY MEANS OF WHICH THE ACTOR AND HIS ROLE GRADUALLY BECOME ONE AND THE SAME, NOT WISHING TO BE CONSUMED, LIVED THROUGH AND WOVEN INTO SOMEONE ELSE'S STAGE EXISTENCE. THE FEAR OF A MONOLOGUE IS A WEAKNESS IN AN ACTOR (AND OTHER THEATRE INTERPRETERS) TO BE SUBMITTED TO NAKEDNESS. IT IS A LACK OF FAITH INTO THE ENERGY OF A BODY THAT IS NOT BEING PRESENTED, BUT EXPRESSED. IT IS A PREJUDICE THAT THE EVENT IS IN THE VISUAL, SPECTACULAR QUALITY, IN THE ENTERTAINING QUALITY OF GESTURES AND SIGHS. IT IS A BELIEF THAT THE TEXT CANNOT BE JUST A TEXT, THAT IT IS INSUFFICIENT IN ITSELF AND SOMETHING ELSE ALWAYS HAS TO BE ANNEXED A FOOT-NOTE, AN ACCENT, A PIECE OF SCENERY, AN ALLEGORY, SOME DRAMA CANON... SOMETHING THAT WOULD KEEP IT IN THE TEETH OF THE AUDIENCE. THE CONSEQUENCES? INSTEAD OF BEING RECITED, IT IS BEING ACTED DOOMED TO MODIFICATION IN ADVANCE.

NOTHING EXISTS OUTSIDE THE TEXT, NOTHING THAT COULD BE WRITTEN INTO IT, NOTHING THAT WOULD NEED EXPLANATION, AND NOTHING THAT SHOULD BE SUBMITTED TO IT. IT DOES NOT DEPEND ON ANALYSES AND READINGS, SINCE IT REJECTS THE FRAMES OF METAPHORIC EXPRESSION. THE ONLY THING IT DEMANDS IS A SOUND DEPRIVED OF ADDITIONAL VOICES THAT ARE EXPLAINING, FEELING OR LIVING CONTEMPORANEOUSLY WITH SPEECH. IT ASKS NOT TO BE CHEWED BY SOME SELFISH MASQUE OR FURIOUS PATHETIC EMOTION. THE TEXT DOES NOT WISH TO BE A PLATFORM FOR THE PRESENTATION OF A SPEAKER, BUT COMPARABLY WITHIN THE REACH OF EVERYONE - EVENLY DISTRIBUTED AMONG THE WITNESSES. IN THE NAME OF EQUALITY, IT WOULD LIKE TO WALK ON THE STAGE NAKED, SPOKEN OUT.

SPEAKING OUT IS AN ACT OF VIOLENCE ENGAGING THE WHOLE BODY OF THE SPEAKER, HE IS DEPRIVED OF ALL PRIVILEGE, OF ALL PSYCHOLOGICAL, GENRE AND TYPE MODELS OF PRESENTATION, THE STRUGGLE BETWEEN HIM AND THE TEXT IS THE STRUGGLE WITHOUT SUPERFICIAL MASQUES. IT IS A CONTEST BETWEEN TWO ENERGETICALLY EQUALLY PRESENT BODIES, NONE OF WHICH IS ABLE TO SWALLOW OR TAME THE OTHER. THERE ARE NO INTERVALS NOR PSYCHOLOGICAL ACCENTS. ONLY THE RAPID-FIRE, OFFENSIVE FLOW OF SENTENCES. A DISSONANCE BURNING IN THE PUNCTUATION. IN CHEREAU'S PRODUCTION OF IN THE SOLITUDE OF COTTON FIELDS, TWO SPEAKERS ARE OPPOSING EACH OTHER THROUGH FIGHTING, SEDUCING, THREADING ON EACH OTHER BY MEANS OF SPEECH. THE SPEECH IS PHYSICAL, EROTIC, CONNECTED TO SPITTLE, STOMACH AND MUSCLE CONTRACTION. RABID SPEECH MANIFESTS THE PHYSICAL ENJOYMENT OF FULFILMENT BY THE TEXT THAT IS SHAKING, PERMEATING AND DRIVING OUT THE INVENTED ROMANTICISM. LET US REMEMBER KOLTES: "THE BREAK OCCURS IN THE SUPERIOR RELATION OF THE VERBAL TO THE PHYSICALLY PRESENT, IN THE AGGRESSIVE BODY OF THE TEXT CARRYING THE BODY OF THE ACTOR - THE LONELY SPEAKER REFLECTS THE PANIC IN HIS OWN MONOLOGUE, THE WORD KILLING THE POSSIBILITY OF ILLUSION BY MEANS OF ITS ARTIFICIAL SHAPE, PARADOXICALLY, THE MANNER OF ITS PRONUNCIATION BECOMES THE PROP OF THEATRICALITY - PURE ACTION IN AN UNDISPUTED CONFLICT." IT IS POSSIBLE TO PRODUCE KOLTES ONLY WITH DEEP HUMBLENESS BEFORE THE BEAUTY OF THE TEXT AND AN AWARENESS OF THE FACT THAT THE AUTHOR HAS DENIED THE POSSIBILITY OF CONVEYING TO THE AUDIENCE ALL THE MULTI-LAYERED MEANINGS OF WORDS IN THE MOMENT OF PERFORMANCE. THE AUDIENCE OUGHT TO BE ATTACKED BY CRUDE REPLICAS BY SHOOTING SENTENCE CONSTRUCTS WHOSE INTERCHANGE, QUICK AS LIGHTNING ALMOST CAUSES PAIN, THE ACTOR IS JUST A SECOND IN ADVANCE OF THOSE LISTENING TO HIM AND FALLS INTO A PASSIONATE TRANCE OF THE VARYING WORD RHYTHM, ONLY RETROACTIVELY RECOGNISING MEANINGS IN WHAT SOUNDED LIKE THE FORCING DIRECTNESS OF POETRY."2

IT IS IMPOSSIBLE TO TAME THE TEXT. IT IS A SOUND AND A THOUGHT AND A PICTURE. IT REFUSES OBEDIENCE TO THE PARAMETERS OF A SINGLE STAGE PRESENTATION. IT IS SO PERMEATED THAT IT NEED NOT BE INTERPRETED - IT NEEDS AN INSTRUMENT, NOT EMOTION. EMOTIONS ARE CONSEQUENCES.

studio imitacija zivota
darko fritz, željko serdarevic
1989
125 stranica

the imitation of life studio
darko fritz, željko serdarević
1989
125 page

Razgovor voden u gluhoj komori

BEFORE

DF + ŽS Najvise volim u ovom poslu to što drugi ado rade za nas

AFTER

ŽS + DF Najviše volim u ovom poslu to što drugi ado rade za nas
ŽS Sigurno Puno je bolje kada ti napišu što češ eci
DF Ni ja ne volim kada moram govoriti napamet Dovoljno je vec to sto moram zivjeti napamet
ŽS Ovako mozemo razgovarati i u gluhoj komori nikada necemo biti "neshvaceni" ili krivo shvaceni razumijes Konacno mozemo misliti edno govoriti drugo a raditi treće

NEXT YEAR IN MANHATTAN

ŽS Dr Beuys
DF Zasto si to rekao?
ŽS Da idemo dalje

(PAUZA)
(SMIJEH)
(KUCANJE NA VRATA)

ŽS Ti ides?
DF A ti ne?
ŽS Ja sam vec ostao

video - TV virus 1989

ezija Studio Imitacija zivota i Dalibor Martinis
ekst Durda Otrzan po prijedlogu SIŽ
scenografija Tihomir Milovac prema plakatu Darka Fritza SIŽ Bijeli sum kao da
zvuk Darko Fritz SIŽ
produkcija zvuka Ivica Druzak
produkcija i postprodukcija HRT Radar 1989

The interview conducted in a soundproof chamber

BEFORE

DF + ŽS What I like best about this job is that other people are willing to work for us

AFTER

ŽS + DF What I like best about this job is that other people are willing to work for us
ŽS Sure It s much better when you have the script
DF I dislike talking off the top of my head too Having to live off the top of your head is more than enough
ŽS We can talk like this in a soundproof chamber and we will never be misunderstood or misinterpreted you know We can finally think one thing say another and do something completely different

NEXT YEAR IN MANHATTAN

ŽS Dr Beuys
DF Why did you say that?
ŽS To get it on

(PAUSE)
(LAUGHTER)
(KNOCK AT THE DOOR)

ŽS You re going?
DF Aren t you?
ŽS I ve already stayed

video - TV virus, 1989

Directed by. The Imitation of Life Studio and Dalibor Martinis
Text by Durda Otrzan commissioned by the IOLS
Stage design by Tihomir Milovac based on the poster by Darko Fritz IOLS "White noise as if
sound Darko Fritz IOLS
sound production Ivica Druzak
production and postproduction HRT Radar 1989





3 x moscow intershadow
darko fritz
1992
126 page

U projektu **3 X MOSCOW INTERSHADOW** istraživao sam odnos objekta i sjene a to znači originala i reprodukcije i to na tri razine na razini živog autentričnog postava na razini rada učinjenog rukom drugog umjetnika te naposljetku na razini same reprodukcije tj sjene i njenog masovljavanja

INTEREXPOSED EDITION je fotografski triptih ali fotografije su napravljene bez upotrebe fotografske kamere Fotonegativ je izrađen kombinacijom digitalne i grafičke tehnike nakon čega je korišten klasični proces razvijanja na fotografski papir Tekstualni dio rada tipografski izveden u stilu logotipa časopisa Flash Art sadrži ozneke o tome koje svjetlo treba upotrijebiti pri korištenju određenog filma kod snimanja pri dnevnom svjetlu - daylight i umjetnom osvjetljenju - tungsten Rad je izvedon 1991

U keramičkom radu **HYPE** repetitivni tekst hypnotised you can fly isprsan je tipografijom Custom and Network japanskog dizajnera Hironori Yasuda U procesu stvaranja reda tipografska slika udubljena je u svježu keramičku smjesu i ispunjena bijelom keramičkom glazurom Potom je taj bisikvit pečen dok se nije pojavile prve prikotina što se dogodilo pri četvrtom pečenju

DAN 1
U mom moskovskom stanu realizirao sam instalaciju koje se sastojala od navedene dva reda postavljena na nasuprotne zidove Prostor instalacije bio je osvjetljen troslrukim bljeskovima različitih svjetlosnih frekvencija 5 10 i 20 Hz Upotrebljene frekvekvencije odgovaraju onima u ljudskom mozgu tokom različitih psihičkih stanja npr u budnom stanju naš mozak radi u frekvencijskom rasponu od 13 do 30 hertza
U prostoru instalacije izveo sam performance gdje sam čekićem razbijao keramički rad Izuzev stroboscopes bljeskao je i flash fotokamere koji je bilježio događaj
Tokom izvođenja performance reproduciran je na ruskom snimljeni tekst o tehnološkim procesima rada u keramici (vatra zemlja) i fotografskog razvijanje (zrak voda) te uživo zvuk pick-up mikrofonom ozvučene keramičke ploče

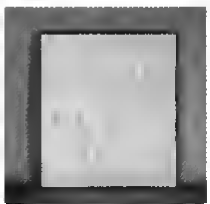
DAN 2
Rad **INTEREXPOSED EDITION SHADOW** nastao je realizacijom narudžbe koju sam zadao moskovskom konceptualnom umjetniku Avdiju Ter Ogenanu nasliran rad Interexposed Editron u boji na zidu galerije u mjerilu 1 1 Izvedeni rad vidio sam prvi puta na otvorenju izložbe na koje sam zakasnio pola sata Svjetlo u galerijskom prostoru bilo je prirodno

DAN 3
Ista tipografska slika kao na keramičkom radu Hype reproducirane je na tepetima Tapete su napravljene u Rusiji U prostoru instalacije **HYPE SHADOW** također su izložene krhotine ostaci keramičkog rada

Projekt je ostvaren u skolopu Apt Art projekta u Moskvi travnja 1992 i izveden u tri dana za redom u različitim prostorima U svakom prostoru je korišteno različito osvjetljenje flashevi prvi dan u prostoru instalacije i za vrijeme performancea dnevno osvjetljenje za Interexposed Editron Shadow te napokon ultraljubičasto svjetlo posljednji dan u drugom galerijskom prostoru gdje je izvedena instalacija Hype Shadow

Nakon ovog projekta napravio sam na temu sjene i objekta rad sasvim druge vrste - umjetničku knjigu Transmitter Knjige je otisnuta u pet primjeraka i poklonjene drugim osobama Rad je inspiriran nedovršenim odašiljačem Nikole Tesle gradenim na Long Islandu 1901 e demontiranim 1917 inicijativom američke vlade povodom Prvog svjetskog rata Na 147 stranica knjige tehnikom fotokopije mutirana su dva motiva reprodukcije fotografije gotove konstrukcije i reprodukcija crteža tog objekta kako je trebao izgledati po dovršenju



The project **3 X MOSCOW INTERSHADOW** explores the relationship between the object and the shadow, i.e. the original and the reproduction, on three levels: on the level of the living authentic exhibit, on the level of the work executed by another artist's hand, and finally, on the level of the reproduction itself, i.e. the shadow and its proliferation.

INTEREXPOSED EDITION is a photo triptych, but the photographs have been made without the use of camera. The negative prints were made by a combination of digital and graphic techniques, the classic development process being then used to make positive prints. The textual part of the work, its type imitating the Flash Art magazine logo, contains instructions for the lighting to be used with various films: daylight for daylight shots and tungsten for the artificially lit ones. The work was executed in 1991.

In the ceramic work **HYPE**, the repetitive text 'hypnotised you can fly' is written using the Custom and Network type created by the Japanese designer Hironori Yasuda. The typographic image is pressed onto the fresh ceramic mixture and filled with white glaze. This 'biscuit' was then baked until the first crack showed, which happened during the fourth baking.

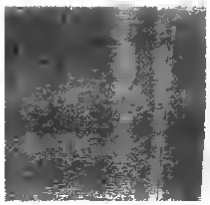
DAY 1
In my Moscow apartment I have made an installation consisting of the above two works placed on the facing walls. The installation space was lit by threefold flashes of different frequencies: 5, 10 and 20 Hz. The frequencies used correspond to those of the human brain in various psychic states, e.g. in the waking state our brain works in the frequency range of 13 to 30 Hz.
In the installation space I did a performance, smashing the ceramics with a hammer. Apart from the stroboscope, a camera documenting the event was also flashing.
The recorded Russian text explaining the technological processes used in ceramics (fire, earth) and in photography (air, water) was being reproduced, interfering with the live sound of a pick-up microphone placed on a ceramic plate.

DAY 2
The work **INTEREXPOSED EDITION SHADOW** was executed at my request by the Moscow conceptual artist Avdij Ter Oganian: the work Interexposed Edition painted on the gallery wall in colour, on the 1:1 scale. I first saw the work at the opening, for which I was half an hour late. The light in the gallery was natural.

DAY 3
HYPE SHADOW: the typographic image used for the Hype work was reproduced on wallpaper. The wallpaper was made in Russia. In the installation space the shards of the ceramic work were also exhibited.

The project was realised as a part of the Apt Art project in Moscow, in April 1992 and performed over three days on various locations. For each space a different light was used: flashes on day one in the installation space and during the performance, daylight for Interexposed Edition Shadow, and finally ultra-violet light on the last day in a different gallery for the Hype Shadow installation.

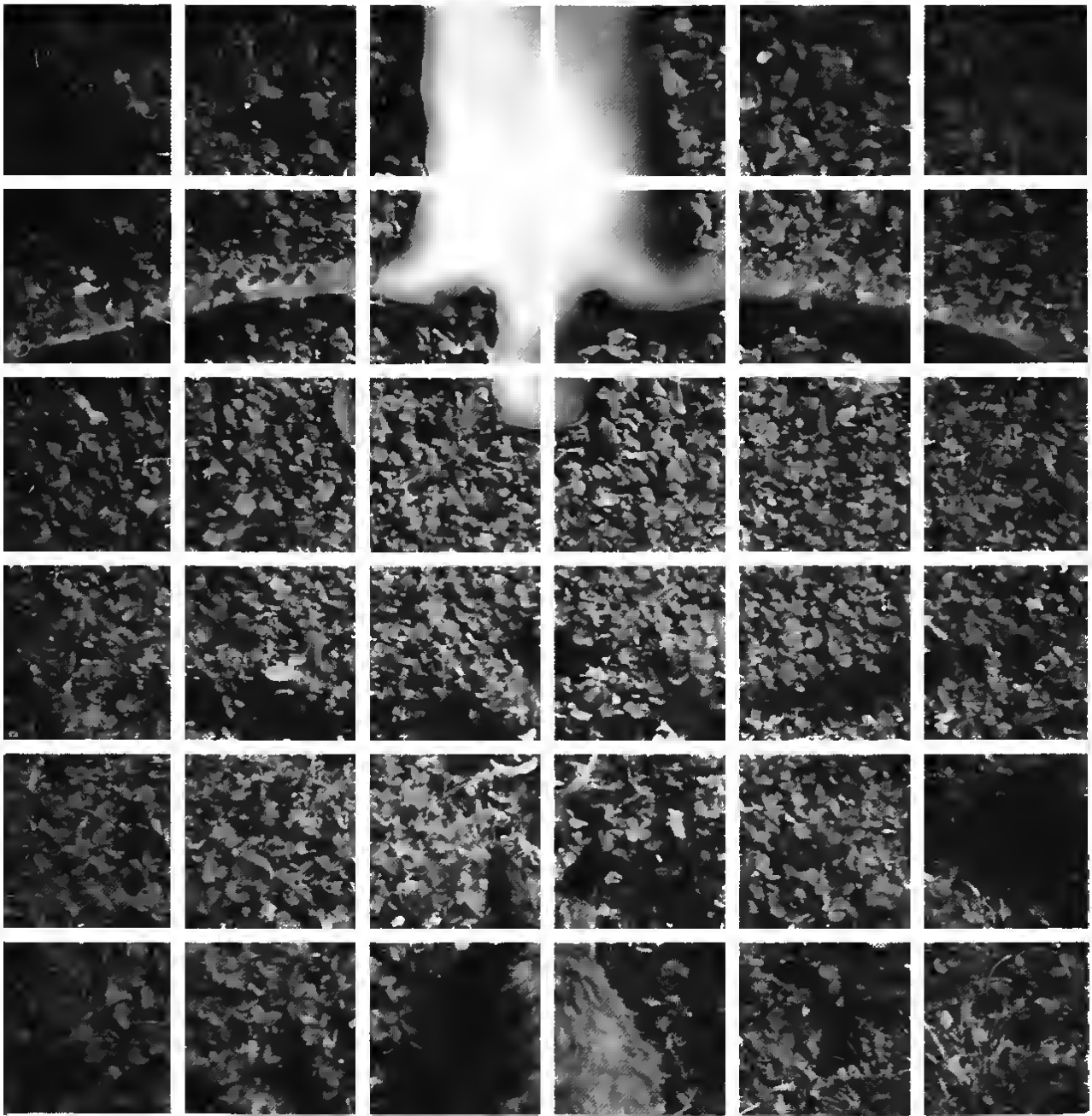
After this project, I made a completely different kind of work on the subject of shadow and object - the art book Transmitter. Five copies of the book were printed and given as gifts to dear persons. The work was inspired by Nikola Tesla's unfinished transmitter, built on Long Island in 1901, and dismantled in 1917 at the initiative of the American government because of the First World War. Two motives are mutated across 147 pages of the book using photocopying techniques: the reproduction of the photograph of the finished construction and the reproduction of the drawing of the same object as it should have been when finished.



out of memory
darko fritz
1999
128 stranica

out of memory
darko fritz
1999
128 page



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129 page

Tramvajska akcija ostvarana na otvorenju izložbe Što tko i za koga povodom 153 godišnjica izdavanja Komunističkog manifesta 16 06 2000 u Zagrabu

concept Darko Fritz
sound Ivan Marušic Klif
foto dokumentacija Boris Cvjetanović

video (stills) Darko Fritz

programiranja Vadran Gulic
sound Ivan Marušić Klif

http //members.ams.chello.nl/fritzd/projects/time/time.html

mapa grafika izdavač Horatzky (Atelier Brane Horvata) Zagreb

The tramway action realised for the opening of the exhibition What Who and for Whom on the 153rd anniversary of the Communist Manifesto 16 06 2000 Zagreb

concept Darko Fritz
sound Ivan Marušic Klif
photo documentation Boris Cvjetanović

video (stills) Darko Fritz

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portfolio publisher Horatzky (Atelier Brane Horvata) Zagreb

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